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ALLAN HOUSER



26 1/2" x 48" OIL ESTIMATE: \$300,000 - 500,000
GERARD CURTIS DELANO



28" x 40" OIL ESTIMATE: \$25,000 - 45,000
JAMES REYNOLDS



THE RATTLENAKE ESTIMATE: \$200,000 - 300,000
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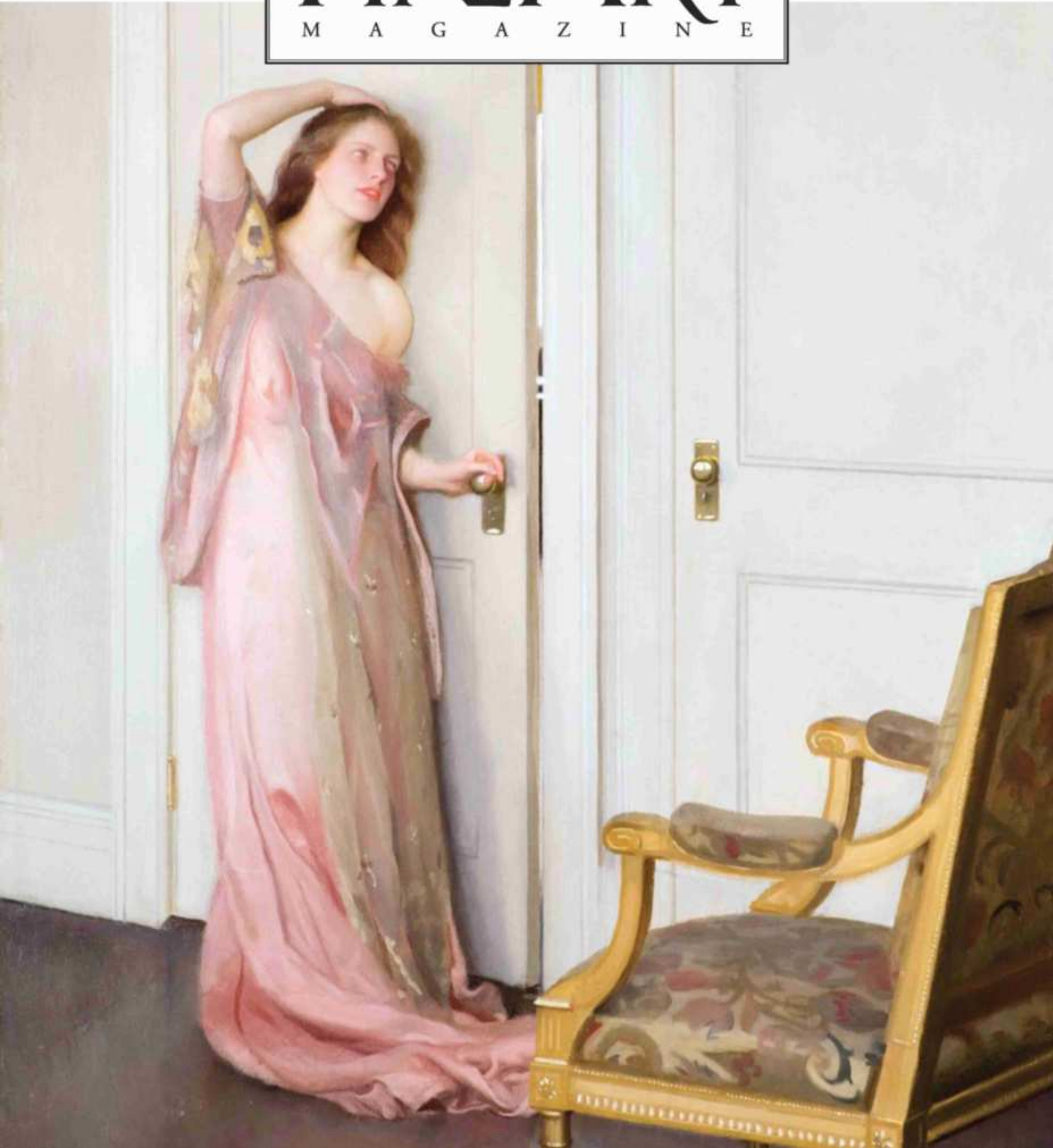
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ISSUE 42

AMERICAN FINE ART

M A G A Z I N E

NOV/DEC 2018



VOSE GALLERIES LLC



Severin Roesen (1815-1872), *Tabletop Floral with Landscape*
Oil on canvas, 30 1/8 x 30 1/2 inches, signed lower right: S. Roesen

This fall Vose Galleries is proud to present *Human/Nature*, a major exhibition featuring over 50 paintings examining the human experience in art. Including artists such as Ralph A. Blakelock, William Bradford, N.C. Wyeth, S. Emil Carlsen, Childe Hassam, and many more, *Human/Nature* will be viewable online and in the gallery November 17th, 2018 - January 5th, 2019.

The American Art Fair

November 10–13, 2018
Bohemian National Hall
321 East 73rd Street
New York, NY 10021

AMERICAN ART

AUCTION · November 20, 2018

VIEWING · November 17–19 · 20 Rockefeller Plaza · New York, NY 10020

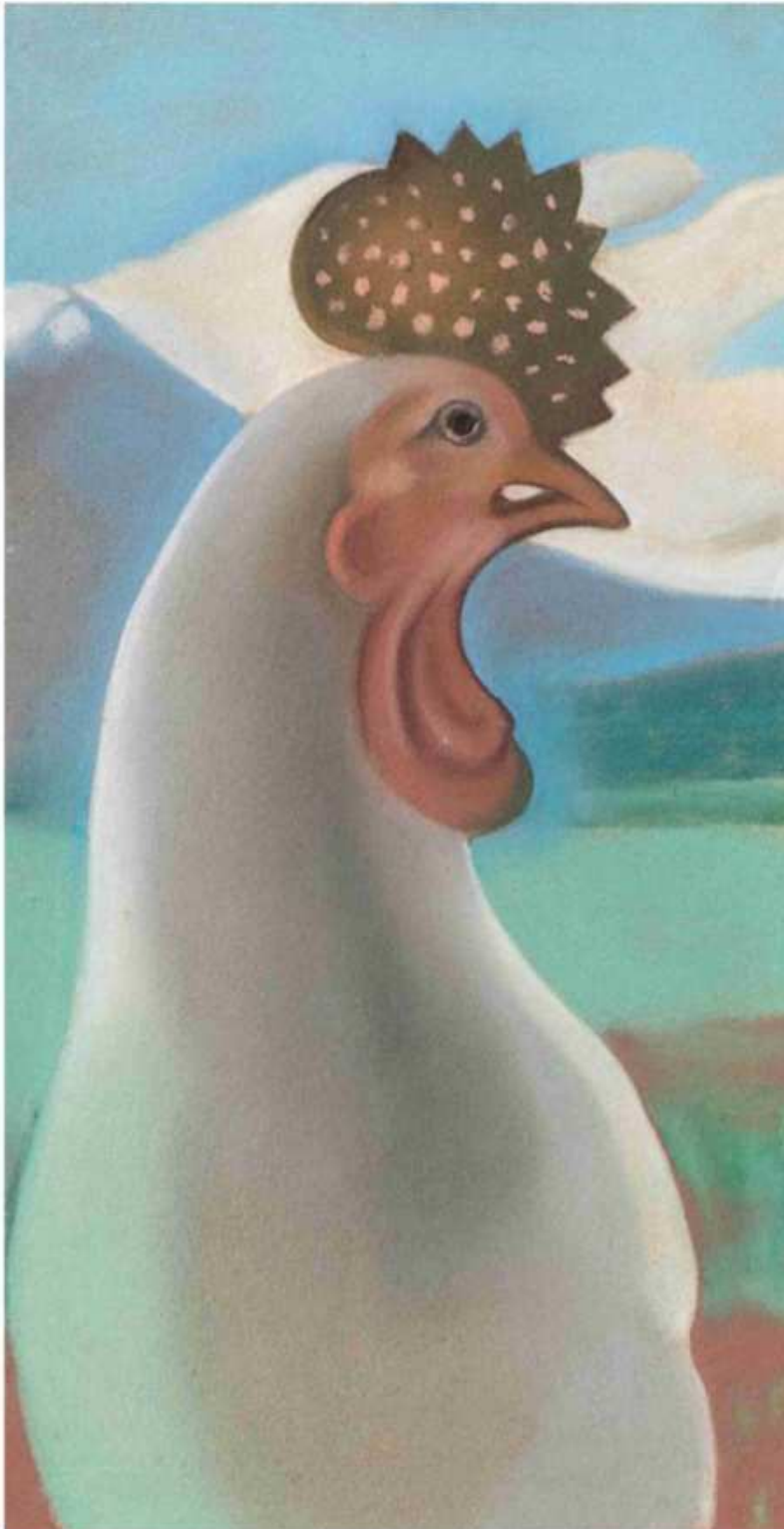
CONTACT · William Haydock · whaydock@christies.com · +1 212 636 2140

GEORGIA O'KEEFE (1887–1986)

Porcelain Rooster, 1929

Estimate: \$250,000–350,000

© 2018 Georgia O'Keeffe Museum /
Artists Rights Society (ARS), New York.





Fine & Decorative Arts

AUCTION: DECEMBER 5-6, 2018



Tiffany Studios
Poppy Table Lamp.



Duffner & Kimberly
Water Lily Lamp.



Tiffany Jack In
Pulpit Vase.



Galle Floral
Cameo Vase.



Schneider
Wheel Carved
Vase.



Rare Robert
W. Martin,
Martin Brothers
Stoneware Bird
Tobacco Jar.



Rare Martin Brothers
Double Bird
Tobacco Jar.



G. Argy Rousseau
Garden Of
Hesperides Vase.



Wedgwood
Fairyland
Torches Vase.



Wedgwood
Fairyland Imps
On A Bridge
Vase.

A SELECTION OF WOMEN ARTISTS

Visit our booth at The American Art Fair, November 10 - 13



SALLY MICHEL (1902-2003) *Eastern Hills*, 1976, 40 x 48 inches, oil on canvas



DORIS LEE (1905-1983) *The Art Students League*, c. 1948, 30 x 45 inches, oil on canvas

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Call to Action

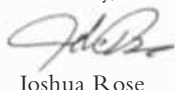
We keep hearing from collector across the country how they use *American Fine Art Magazine* to help them acquire new works for their collections. Not only this, but *American Fine Art Magazine* serves as a gateway to the historic American art market through articles on gallery exhibitions, museum shows, auctions and events. Our recent issue included an article on an exhibition at Debra Force Fine Art in New York City. After the article was published, the gallery received numerous inquiries and interest in the work directly from the story.

This is what we love to hear. And it is these stories that keep us doing what we do every issue, every month of the year. As we've said before, *American Fine Art Magazine* is much more than a magazine. It's a compelling and comprehensive guide to all that is happening in the market for historic American art.

In this issue, we have dedicated six pages to one of our favorite annual events, *The American Art Fair*. In this article, we have included images of works each dealer will bring to the fair, quotes from participants, schedules and dates of lectures and discussions. Everything a collector would need to help them plan and attend this prestigious fair. The article, like everything else in the magazine, is a preview of the event. It's a teaser so to speak, an in-depth snapshot of the fair so people cannot just plan on attending but can also appropriately plan their buying strategies. There is no other magazine on the market that goes to such lengths to help collectors in their journeys.

American Fine Art Magazine is American art every single issue of the year. We don't just produce a special "American Paintings" issue, because every single thing we do is dedicated to American paintings and sculpture. We seek out these events in every issue to make them known and accessible to our readers and collectors. We do this not just because we love it but because the industry deserves it. It is a rich, powerful and beautiful market filled with people who are knowledgeable and passionate individuals who have dedicated their lives to preserving this special part of the history and culture of our country. Of this country.

Sincerely,



Joshua Rose

Find us on:



P.S. We are always looking for new events, exhibitions and museum shows to cover. Have an event that you feel fits the scope of this magazine? Then email it to me at editor@americanfineartmagazine.com.



ON THE COVER

William McGregor Paxton (1869-1941), *The Other Door*, 1917. Oil on canvas, 40¹/₈ x 30¹/₂ in., signed lower right: 'PAXTON'. Courtesy Godel & Co., New York. Available at *The American Art Fair*, November 10-13.



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AMERICAN ART

November 8, 2018 | Dallas | Live & Online



Frederick Carl Frieseke (American, 1874-1939)

The White Gown, 1923

Oil on canvas

25-1/2 x 32 inches

Estimate: \$60,000 - \$80,000

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HUGH BOLTON JONES

(American 1848-1927)



Winter Sunset Landscape c. 1880
Signed lower right: *HBolton Jones*

Oil on canvas
24-1/2 x 27 inches

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ANATOMY OF THE MAGAZINE

Editorial Coverage and Previews of Upcoming Events, Exhibitions and Auctions

American Fine Art Magazine is comprised of many different sections and features, all designed to keep you informed on what's happening in the market for historic American art.

UPCOMING GALLERY SHOWS

Previews of upcoming shows of historic American art at galleries across the country.

UPCOMING MUSEUM EXHIBITIONS

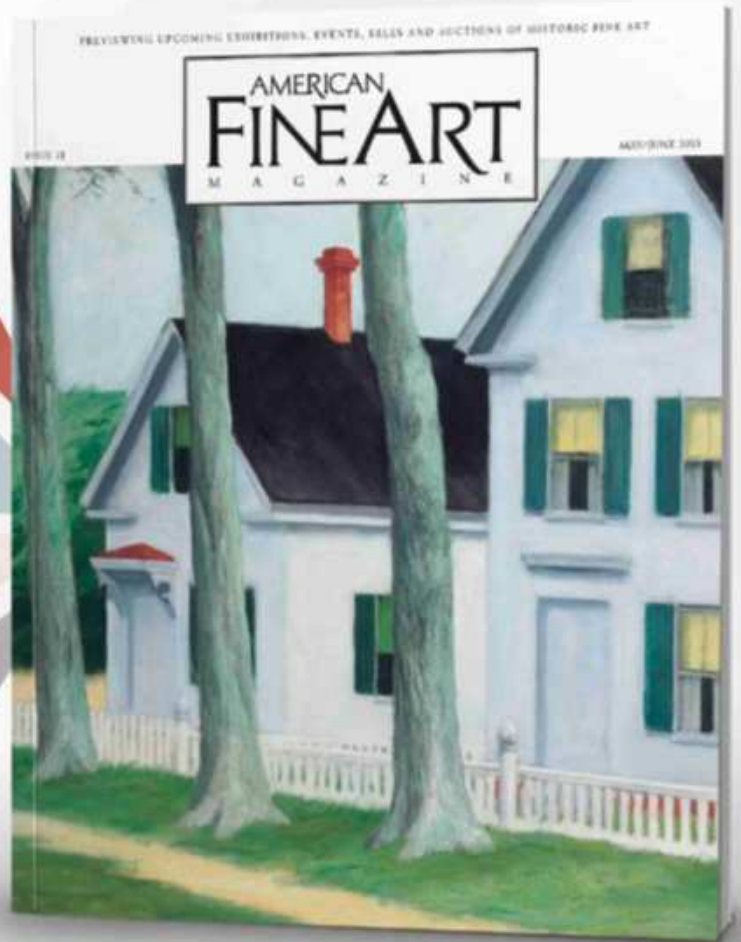
Insight from top curators about major exhibitions being staged at key American museums.

EVENTS & FAIRS

Previews and reports of major art fairs across the country for you to attend.

AUCTIONS

Previews and Reports of major works coming up for sale at the most important auction houses dealing in historic American Art.



IN ADDITION:

COLLECTOR'S FOCUS

Find out everything the discerning collector needs to know about important and timely segments of the historic American art market.

COLLECTOR HOMES

In each issue you will find a behind-the-scenes look into a coveted collector home.

MARKET REPORTS

Find out what's happening in galleries from New York to California.

EX LIBRIS

Read about the best books recently published on topics ranging from Hudson River School to modernism to folk art.



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GRANT WOOD
Portrait of Nan, 1931
Estimate \$1,500,000–2,500,000



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JAMES BALESTRIERI



James Balestrieri is director of J. N. Bartfield Galleries in New York City. Jim has written plays, verse, prose and screenplays. He has degrees from Columbia and Marquette universities, attended the American Film Institute and has an MFA in playwriting from Carnegie Mellon. He has an excellent wife and three enthusiastic children.

JAY E. CANTOR



Jay E. Cantor started the American Art Department for Christie's in the late '70s, is on the board of the *Winter Antiques Show*, the Art Committee for The Century Association, the board of directors of The Century Archives Foundation, and recently retired as the chairman of the Collections Committee and a member of the Steering Committee for Friends of American Arts at Yale University. He also served as the founding president of the Georgia O'Keeffe Museum in Santa Fe, New Mexico.

JOHN O'HERN



John O'Hern retired to Santa Fe, New Mexico, after 30 years in the museum business, specifically as the Executive Director and Curator of the Arnot Art Museum, in Elmira, New York. John was chair of the Artists Panel of the New York State Council on the Arts. He writes for gallery publications around the world, including regular monthly features on Art Market Insights in *American Art Collector* and *Western Art Collector* magazines.

FRANCIS SMITH



The combination of art history studies done at Vassar and an abiding fascination with American culture makes photographer Francis Smith feel right at home shooting for *American Fine Art Magazine*. He is further exploring his love for photography and United States history through a new, independent project titled *America by Another Name*.



FREEMAN'S AMERICAN ART & PENNSYLVANIA IMPRESSIONISTS

Auction December 09, 2018

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NEWELL CONVERS WYETH
"BACK AND FORTH ACROSS IT WE WENT,
TWISTING, STRAINING, HOLDING OUR
STRENGTH, EACH STRIVING TO BREAK
THE GRIP OF THE OTHER'S FINGERS ON
HIS WRIST. I FELT HIS BREATH UPON MY
FACE, SAW HIS COLD EYES LIKE BLUE FIRE
BURNING ME" (detail)

Signed 'N.C. Wyeth' upper left, oil on canvas
30 1/8 x 40 in. (76.5 x 101.6 cm)
Estimate: \$400,000 - 600,000

PREMIER CATALOG AUCTION INCLUDING IMPORTANT AMERICAN FINE ART NOVEMBER 15 - 17, 2018

John Singer Sargent
Two Tarpon, 1917
watercolor and pencil on paper
21 x 15-1/4 in.

*In the Spring of 1917, Sargent spent almost three months painting in Florida. He was the guest of both Charles and James Deering, who persuaded Sargent to go on a fishing trip with them in the Gulf of Mexico. "I think I mentioned before that I was being induced to go on a fishing cruise of a week--here we are in the Gulf of Mexico, and still outward bound--but soon going back--fishing is hard work, but for most of the time it is very lazy and monotonous. The principal event is that I caught a tarpon over six feet long, and weighing 140 pounds--I have had the best luck of the party of them, and my arm aches with polling in various inglorious and heavy fish--but only one tarpon--I lost the others" **

* Ormond, R., & Kilmurray, E. (2016). John Singer Sargent. Figures and landscapes, 1914-1925: The complete paintings, Volume IX. New Haven: Yale University Press; p. 194. also, ill. #1841.

Provenance: Mrs. George Agassiz; Richard C. Storey; Kennedy Galleries, New York, 1969; James Gordon Hanes, Jr. (to 1995); Private Collection.

Exhibited: Boston 1921, no.55; Boston 1922, no. 7; Paris 1923, no. 32; Kennedy Gallery, New York, "American Masters: Paintings, Watercolors, Pastels and Drawings From the 18th, 19th and 20th Centuries", 1969, no. 99 as "Fish".

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American Art

New York | November 19, 2018

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NEWELL CONVERS WYETH (1882-1945)

Legends of Charlemagne: Cover Illustration
(detail)
oil on canvas
24 x 25 1/2 in
Painted in 1923-24.
\$300,000 - 500,000



DIMITRIOS/ROVSKY/BRIDGEMAN IMAGES, COURTESY AMERICAN FEDERATION OF ARTS

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by Jay E. Cantor



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by John O'Hern

IN THIS

UPCOMING GALLERY SHOWS

Previews of upcoming shows of historic American art at galleries across the country.

75



At Michael Rosenfeld Gallery:

Charles White (1918-1979), *Untitled*, ca.1945. Tempera on Abacco illustration board, 18¾ x 17½ in.

ISSUE

American Fine Art Magazine is unique in its concept and presentation. Divided into four major categories, each bimonthly issue will show you how to find your way around upcoming fine art shows, auctions and events so you can stay fully informed about this fascinating market.

UPCOMING MUSEUM EXHIBITIONS

Insights from top curators about the major exhibitions of historic American art being organized at key American museums.

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GETTING THE MOST OUT OF THIS MAGAZINE

- Each category has its own easy-to-find color-coded section. Quickly turn to the section that interests you the most.
- Each section lists dates and addresses for upcoming events and activities so you don't miss any important shows or sales.



the
**FINE ART
AUCTION**

Clark Hulings (American, 1922-2011)

Windrush Plantation, 1972

Oil on Canvas

23.875"H x 36"W (Canvas)

Signed Lower Left, "Hulings 1972"

Estimate: \$60,000 - \$80,000

NOVEMBER 14 | 2018

CONTACT:

Elizabeth Rhodes, *Fine Arts Associate Director*

emr@dallasauktiongallery.com

214.653.3900

THOMAS MORAN

(1837–1926)



Pictured Rocks, Lake Superior, circa 1871, oil on canvas, 11 $\frac{1}{8}$ X 15 $\frac{3}{4}$ inches

THOMAS MORAN traveled to Lake Superior, his first wilderness journey, during the summer of 1860. There, he was inspired by the large colorful stone masses of the Pictured Rocks on the south shore of the Lake. Moran did a series of work based on his sketches during this trip and returned to the subject in the early 1870s, the date of the current example.

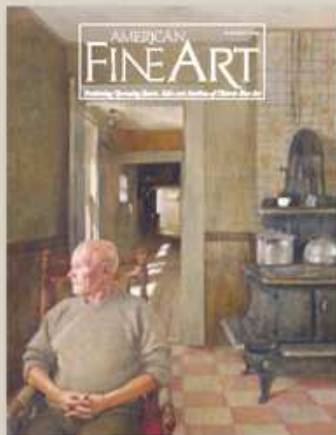
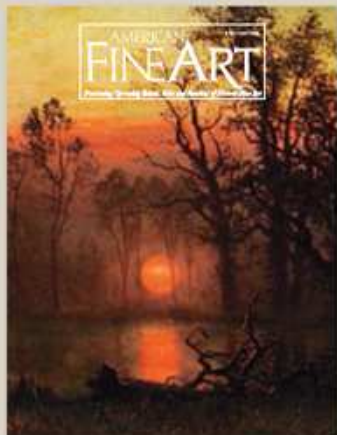
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GUY PENE DU BOIS

(AMERICAN 1884-1958)



Sportswomen, France, 1926

Oil on Panel | 21 3/4 x 18 inches

Signed and dated *Guy Pene du Bois '26* lower left

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Eleventh Annual



November 10–13

November 10–12, 12–6 pm

November 13, 12–4 pm

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SPECIAL EVENTS

Saturday, November 10

Lecture at 2pm

"Radical Realists:"

Who Were the American Pre-Raphaelites?

Linda S. Ferber Senior Art Historian & Museum Director
Emerita, The New-York Historical Society

Booksigning and reception at 3pm

John White Alexander:

An American Artist in the Gilded Age

Mary Anne Goley Director, Fine Arts Program,
Federal Reserve Board, Washington, D.C. (retired)

Lecture at 4pm

*America's Renaissance: Sargent, Abbey,
and the Civic Imagination, 1876–1918*

Mark D. Mitchell Holcombe T. Green Curator,
American Paintings and Sculpture, Yale University Art Gallery

Sunday, November 11

Lecture at 2pm

*The Ever-Evolving Abstract Language
of George L.K. Morris*

Keely Orgeman Alice and Allan Kaplan Associate Curator,
American Paintings and Sculpture, Yale University Art Gallery

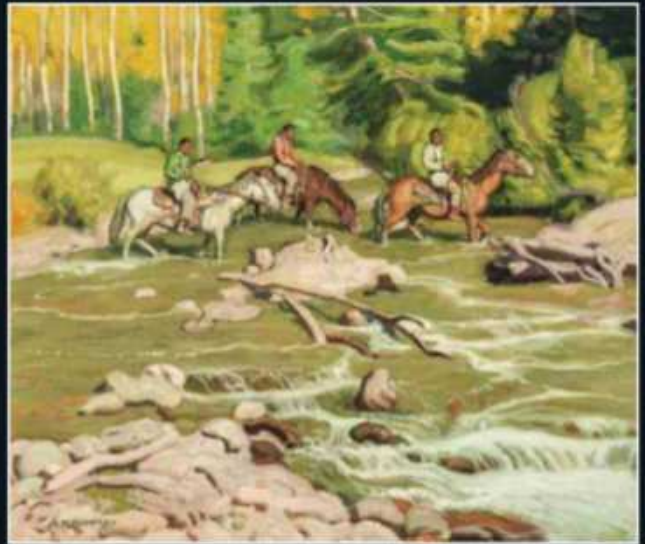
Lecture at 4pm

Charles White: A Retrospective

Esther Adler Associate Curator,
Department of Drawings and Prints, Museum of Modern Art

*Admission to the Fair and lectures is complimentary.
Lecture seating is on a first-come basis.*

Selections of Historical American Painting & Sculpture for Collectors of Fine Art



Clockwise from upper left: Leon Gaspard, *L'Ours Russe (A La Foire)*, oil on canvas board, 23¼ x 30 inches
E. Martin Hennings, *Crossing the Stream*, oil on canvas on board, 12 x 14 inches
Catharine Cricher, *Zinnias*, oil on linen, 16 x 20 inches; Peter Hurd, *Tracks of Winter*, oil tempera on board, 27¼ x 35¼ inches

Nedra Matteucci Galleries FADA

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*Exhibiting in New York November 10–13th
at The American Art Fair, Bohemian National Hall, Booth #1G*



ART OF NATIVE AMERICA

The Charles and Valerie Diker Collection

Highlighting masterworks from Indigenous cultures across North America, this landmark exhibition is the first to feature Native American art in The Metropolitan Museum of Art's American Wing.

These superb objects include sculpture from British Columbia and Alaska, California baskets, pottery from southwestern pueblos, Plains drawings and regalia, and rare accessories from the eastern Woodlands.

Join us for opening events October 4–8, all free with Museum admission.

[metmuseum.org](https://www.metmuseum.org)

[#ArtofNativeAmerica](https://twitter.com/ArtofNativeAmerica)

October 4, 2018 – October 6, 2019

The exhibition is made possible by The Peter Jay Sharp Foundation, the Diane W. and James E. Burke Fund, the Enterprise Holdings Endowment, and the Walton Family Foundation.

Tsimshian artist, Headdress frontlet (detail), British Columbia, ca. 1820–40. The Charles and Valerie Diker Collection of Native American Art, Promised Gift of Charles and Valerie Diker.



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Thursday, November 8 • 5:00–9:00 pm

Celebrate the opening of the show with cocktails and exclusive early shopping!

(Opening Night Party requires a separate ticket, which includes admission for all three days. Please call 800.448.3883.)

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William Trost Richards

(1833-1905)



Nantucket Shore (Wauwinet Beach), 1865
Oil on panel, 11 x 20 in., signed and dated

This picture is one of a number of luminous, panoramic compositions Richards executed during his lengthy visit to the island of Nantucket during the summer of 1865.

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THOMAS DOUGHTY (DC/NY/PA/MA, 1793-1856) - "Somes Sound", oil on canvas



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Alfred Jacob Miller (1810–1874), *The Thirsty Trapper* (1850), oil on canvas, 24 × 20 inches, Sold at Auction: \$1,715,000



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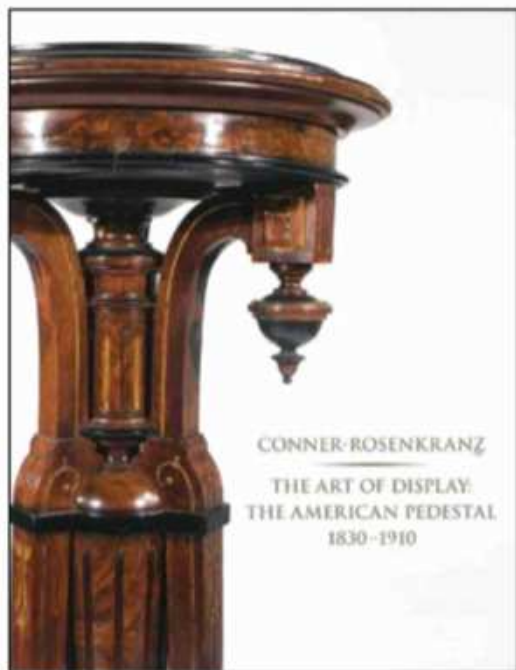
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Marcel Duchamp (1887-1968), *The Box in a Valise/Boîte en Valise (Series E) From or by Marcel Duchamp or Rose Sélavy [de ou par Marcel Duchamp ou Rose Sélavy]*, 1963. Green leather valise containing miniature replicas, photographs, and color reproductions of works by Duchamp valise, 15⁷/₈ x 14⁷/₈ x 3⁵/₈ in. Cincinnati Art Museum, Ohio, USA / Gift of Anne W. Harrison and Family in memory of Agnes Sattler Harrison and Alexina "Teeny" Sattler Duchamp / Bridgeman Images © Association Marcel Duchamp / ADAGP, Paris / Artists Rights Society (ARS), New York 2018



Aaron and Barbara Levine with Hirshhorn director Melissa Chiu at the *Spring Gala*, May 6, 2017. Photo © Tony Powell, 2017.

Washington, D.C., collectors Barbara and Aaron Levine have gifted more than 50 major historical artworks to the Hirshhorn Museum and Sculpture Garden. The gift includes more than 35 seminal works by Marcel Duchamp, as well as related photographs and works on paper by Duchamp's contemporaries, including Man Ray, Henri Cartier-Bresson, Diane Arbus and Irving Penn.

The Levines say, "We have been collecting conceptual art for a good part of our lives and have been involved with the Hirshhorn for nearly 20 years. This donation of art gives the public access to our collection of Duchamp works that we have lived with and loved. A free museum with nearly 1 million

visitors a year is the perfect home for these artworks."

Coinciding with the 50th anniversary of the Duchamp's death, the gift includes a selection of his iconic ready-mades, including *Hat Rack*, *Comb* and *With Hidden Noise*, as well as his *Box in a Valise*, a compendium of miniature reproductions of more than 60 of the artist's works.

"In the early 20th century, Marcel Duchamp reshaped the definition of what we might consider to be art today, setting the stage for all that followed," says Melissa Chiu, director of the Hirshhorn. "We are so grateful to the Levines for this significant gift, which will build on the substantial holdings of modern art including Henri Matisse, Alberto Giacometti and Alexander Calder." ■



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TOP 10 LOTS FREEMAN'S AUCTIONEERS & APPRAISERS DECEMBER 4, 2011 (INCLUDING BUYER'S PREMIUM)			
ARTIST	TITLE	LOW/HIGH EST.	SOLD
JAMES ARBOTT MCNEILL WHISTLER (1834-1903)	BLUE AND OPAL - THE PHOTOGRAPHER	\$150,000.000	\$400,000
EDWARD WELLES REYNOLDS (1805-1905)	SPRING	\$750,000.000	\$240,000
NICOLAI FECHIN (1881-1953)	SEATED FEMALE NUDE	\$800,000.000	\$140,000
FERDI NABEL KINGS CROSSING (1860-1951)	LANCASTERVILLE ACROSS THE DELAWARE, WINTER	\$200,000.000	\$70,000
MARY ELIZABETH PRICE (1877-1965)	TIGER LILIES	\$200,000.000	\$70,000
RAE SLOAN BROWN (1881-1933)	UNDER THE TREE	\$700,000.000	\$40,000
CHARLES ROSEN (1878-1930)	DELAWARE RIVER VIEW	\$400,000.000	\$40,000
FRANZ XAVER PETER (1791-1860)	STILL LIFE WITH ROSES AND TULIPS WITH PARROT IN A BRASS VASE	\$150,000.000	\$40,000
JOSEPH HENRY SHARP (1859-1933)	OCTOBER SNOW - TADE VALLEY (FROM MY STUDIO)	\$200,000.000	\$37,000
DAVID DAVDOVICH BURLIN (1902-1967)	FLOWER ABSTRACT	\$120,000.000	\$37,000

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ART SHOW CALENDAR

THE BEST FAIRS, EXHIBITIONS AND EVENTS COAST TO COAST

NOVEMBER 1-DECEMBER 1 ●

American Impressionist Landscapes

A.J. KOLLAR FINE PAINTINGS
Seattle, WA
www.ajkollar.com

NOV. 1-JAN. 11, 2019 ●

Breaking All Bounds: American Women Artists

HAWTHORNE FINE ART
New York, NY
www.hawthornefineart.com

THROUGH NOVEMBER 2 ●

Living Color, Modern Life: Hugh Henry Breckenridge and Arthur B. Carles

AVERY GALLERIES
Bryn Mawr, PA
www.averygalleries.com

THROUGH NOVEMBER 4 🏛️

Picturesque and Sublime: Thomas Cole's Trans- Atlantic Inheritance

THOMAS COLE HISTORIC SITE
Catskill, NY
www.thomascole.org

NOVEMBER 9-11 🏠

55th annual Delaware Antiques Show

CHASE CENTER ON THE RIVERFRONT
Wilmington, DE
www.winterthur.org

NOVEMBER 9-MAY 5, 2019 🏠

Solitary: Alienation in Modern Life

NELSON-ATKINS MUSEUM OF ART
Kansas City, MO
www.nelson-atkins.org

THROUGH NOVEMBER 10 ●

Truth & Beauty: Charles White and His Circle

MICHAEL ROSENFELD GALLERY
New York, NY
www.michaelrosenfeldart.com

NOVEMBER 10-13 🏠

The American Art Fair

BOHEMIAN NATIONAL HALL
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www.theamericanartfair.com

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NOV. 10

- Show, noon-6 p.m.
- Radical Realists with Linda S. Ferber, 2 p.m.
- America's Renaissance with Mark D. Mitchell, 4 p.m.

NOV. 11

- Show, noon-6 p.m.
- The Ever-Evolving Abstract Language of George L.K. Morris with Keely Orgeman, 2 p.m.
- Charles White: A Retrospective with Esther Adler, 4 p.m.

NOV. 12

- Show, noon-6 p.m.

NOV. 13.

- Show, noon-4 p.m.



AUCTIONS AT A GLANCE



THROUGH NOVEMBER 11

Impressions on Paper: Henry Snell

MICHENER ART MUSEUM
Doylestown, PA
www.michenerartmuseum.org

NOVEMBER 14

Just Off Madison

NEW YORK, NY
www.justoffmadisongalleries.com

THROUGH NOVEMBER 16

Francis Celentano

D. WIGMORE FINE ART
New York, NY
www.dwigmore.com

NOV 30-JAN 31, 2019

New Collectors

AVERY GALLERIES
Bryn Mawr, PA
www.averygalleries.com

THROUGH DECEMBER 2

Odyssey: Jack Whitten Sculpture, 1963-2017

THE MET
New York, NY
www.metmuseum.org

THROUGH DECEMBER 2

Americans Abroad: 1860-1915

PORTLAND MUSEUM OF ART
Portland, ME
www.portlandmuseum.org

THROUGH DECEMBER 15

Faith Ringgold: Life in the 1970s

ACA GALLERIES
New York, NY
www.acagalleries.com

THROUGH DECEMBER 16

Object Lessons: American Still-Life Painting in the Nineteenth Century

PALMER MUSEUM OF ART
University Park, PA
www.palmermuseum.psu.edu

THROUGH DECEMBER 30

Dorothea Lange's America

REYNOLDA HOUSE MUSEUM OF
AMERICAN ART
Winston-Salem, NC
www.reynoldahouse.org

THROUGH JAN. 6, 2019

Beyond the Pedestal: Isamu Noguchi and the Borders of Sculpture

PORTLAND MUSEUM OF ART
Portland, ME
www.portlandmuseum.org

JAN. 11-MARCH 31, 2019

From the Vault

HYDE COLLECTION
Glens Falls, NY
www.hydecollection.org

THROUGH JAN. 13, 2019

Charles White: A Retrospective

ART INSTITUTE OF CHICAGO
Chicago, IL
www.artic.edu

THROUGH JAN. 14, 2019

Sargent On Location

ISABELLA STEWART GARDNER MUSEUM
Boston, MA
www.gardnermuseum.org

JAN. 17-20, 2019

FOG Design + Art

FORT MASON FESTIVAL PAVILION
San Francisco, CA
www.fogfair.com

JAN. 23-27, 2019

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LOS ANGELES CONVENTION CENTER
Los Angeles, CA
www.laartshow.com

THROUGH JAN. 27, 2019

Highlights from the Collection of Heywood and Cynthia Fralin

THE FRALIN MUSEUM OF ART
Charlottesville, VA
uvafralinartmuseum.virginia.edu

NOV. 8 Heritage Auctions' American Art: Dallas, TX

NOV. 10 Santa Fe Art Auction: Santa Fe, NM

NOV. 13-14 An American Place: The Barney A. Ebsworth
Collection: New York, NY

NOV. 14 Dallas Auction Gallery's Fine Art Auction: Dallas, TX

NOV. 16 Sotheby's American Art: New York, NY

NOV. 17 Brunk Auctions' Premier Catalog Auction: Asheville, NC

NOV. 19 Bonhams' American Art: New York, NY

NOV. 20 Christie's American Art: New York, NY

DEC. 9 Freeman's American Art & Pennsylvania
Impressionists: Philadelphia, PA

DEC. 10 Freeman's A Bucks County Life:
The Collection of Bonnie O'Boyle: Philadelphia, PA

THROUGH JAN. 27, 2019

American Beauty and Bounty

CROCKER ART MUSEUM
Sacramento, CA
www.crockerart.org

THROUGH JAN. 27, 2019

From Ansel Adams to Infinity

CHRYSLER MUSEUM OF ART
Norfolk, VA
www.chrysler.org

THROUGH JAN. 27, 2019

Unexpected O'Keeffe: The Virginia Watercolors and Later Paintings

THE FRALIN MUSEUM OF ART
Charlottesville, VA
uvafralinartmuseum.virginia.edu

THROUGH MARCH 17, 2019

Between Worlds: The Art of Bill Traylor

SMITHSONIAN AMERICAN ART MUSEUM
Washington, D.C.
americanart.si.edu



In every issue of *American Fine Art Magazine*, we publish the only reliable guide to all major upcoming fairs and shows nationwide. Contact our assistant editor, Erin Rand, to discuss how your event can be included in this calendar at (480) 246-3789 or erand@americanfineartmagazine.com.

- = Event
- = Gallery
- = Museum
- = Sponsored by AFAM

ART MARKET UPDATES



Gray Foy (1922-2012), *Untitled* (*Illuminated Exterior with Morphine Dancers*), ca. 1946.

Precision Works

Francis M. Naumann Fine Art in New York will showcase the drawings of Gray Foy through November 16. The works span from 1941 through 1975, a time when the artist was highly respected and collected. A large cache of drawings was discovered in his estate after his death in 2012, prompting a research project aimed at reintroducing his work to the narrative of American art.



The Art Garden at Mississippi Museum of Art.

Art & Humanities

The Mississippi Museum of Art has been awarded a \$275,000 grant from the National Endowment for the Humanities, which will support the museum's reinstallation of its permanent collection. The collection is scheduled to open on June 29, 2019, and features works by Albert Bierstadt, Elizabeth Catlett, Robert Henri, Georgia O'Keeffe, Andy Warhol and others.



Tiffany windows undergoing restoration at Venturella Studio.

Tiffany Restored

Thomas Venturella of Venturella Studio is managing the conservation of three Tiffany windows. Venturella traveled to a church in New London, Connecticut, to remove the window titled *Come Unto Me*, which Tiffany himself had been responsible for installing, while another window required extensive repair after being stolen from a mausoleum.

Winslow Homer (1836-1910), *Saved*, 1889. Etching on paper, 16⁷/₈ x 20¹/₁₆ in. Clark Art Institute, 1972.16.



Extreme Nature

On view November 10 through February 3, 2019, the Clark Art Institute presents *Extreme Nature!* The exhibition examines how nature's extremes permeated artistic imagery throughout the 19th century. More than 35 prints, drawings, photographs, drawings and books will demonstrate how artists responded to emerging research in physical and life sciences.



The Portraitist

On view at the Crocker Art Museum is *Duane Michals: The Portraitist*, the first exhibition to provide a comprehensive overview of the photographer's inventive portraits. His diverse subjects are shown together for the first time in this exhibition, including Maya Angelou, Leonard Cohen, Robin Williams, Johnny Cash and others.

Duane Michals (b. 1932), *Johnny Cash*, ca. 1970s. Gelatin silver print with hand-applied text, edition 2/5, 6⁵/₈ x 9¹⁵/₁₆ in. © 2018 Duane Michals. Courtesy of DC Moore Gallery, New York.

The Salon

November 8 through 12, *The Salon Art + Design* returns to Wade Thompson Drill Hall in New York. The fair welcomes international galleries exhibiting historical, modern and contemporary furniture, as well as art from the late 19th through 21st centuries. Its venue was modeled after 19th-century European train stations, providing an ideal environment for viewing classic designs.

Jean Royère (1902-1981), Rare Elephanteau armchair, 1949. Oak and purple velvet, 43¹/₄ x 33¹/₄ x 29¹/₄ in. © Agence Phat. J. Beylard et V. Luc. Courtesy Galerie Chastel Maréchal.



The top lot at **Eldred's** August 3 *Americana & Paintings Auction* was Ralph E. Cahoon Jr.'s *On the shore for repairs*, which sold for \$156,000 well over its high estimate of \$40,000. Another Cahoon, *The Lobster Pound*, also surpassed its high estimate of \$45,000 when it sold for \$90,000. Works by Charles Caryl Coleman and John Joseph Enneking also performed well... William Wendt's *Patriarchs of the Grove* came in as the top lot at **Bonhams'** *California and Western Paintings and Sculpture* sale on August 7 when it sold for \$300,000, squarely within its \$250,000 to \$350,000 estimate. *Laguna Beach* (est. \$150/250,000) by Guy Rose achieved \$145,000, while an Armin Carl Hansen work titled *Cowboy Sport (Bulldogging)* (est. \$70/100,000) brought in \$125,000. Lots by Walter L. Greene, Sydney Laurence and Charles Reiffel also had strong results. Overall, the sale totaled nearly \$2 million dollars... **Altermann Galleries & Auctioneers'**



Ralph E. Cahoon Jr. (1910-1982), *On the shore for repairs*. Oil on Masonite, 28 x 36 in., signed lower right: 'R. Cahoon'. Courtesy Eldreds. **Estimate: \$30/40,000 SOLD: \$156,000**



William Wendt (1865-1946), *Patriarchs of the Grove*, 1920. Oil on canvas, 40 x 50 in., signed and dated lower left: 'WILLIAM WENDT: 1920'; titled on stretcher bar; inscribed on verso: '347'. Courtesy Bonhams. **Estimate: \$250/350,000 SOLD: \$300,000**

Santa Fe sale, which took place August 10 and 11, set a new record for William Penhallow Henderson. His *Another Spring* rocketed past its high estimate of \$250,000, selling for \$465,000. Other top lots included Kenneth Riley's *Abroska*, depicting a Native American figure in full regalia in front of a horse, which sold for \$72,500, over

its low estimate of \$70,000, and Theodore Van Soelen's landscape *Gathering for Vespers*, which achieved \$52,800 over a low estimate of \$50,000. Other top lots included pieces by Olaf Wieghorst, John Philip Falter, Frank McCarthy and Fremont Ellis... With strong wildlife and historic pieces, the **Jackson Hole Art Auction** on September 14 and 15 brought in more than \$8.4 million in sales. Coming in as the top lot was Norman Rockwell's painting of John Wayne, which sold for \$1,496,000, just a hair's width below the \$1.5 million high estimate. Arthur Fitzwilliam Tait's sporting image *A Slight Chance* (est. \$400/600,000) sold for \$456,300, while John Clymer's *Territorial Dispute* soared over its high estimate of \$250,000 to achieve \$339,300. Major works by Carl Rungius, Wilhelm Kuhnert and David Shepherd also had a strong showing... On September 20, **Swann Auction Galleries'** *19th & 20th Century Prints &*

Drawings sale brought in \$2.4 million. The top lot of the sale was a brown and black linoleum cut by Pablo Picasso titled *Grand nu Dansant*, which sold for \$70,000. Two other Picasso works also performed well. An etching by James Abbott McNeill Whistler titled *San Biagio* brought in \$47,500, and the auction's cover lot, an etching by John Taylor Arms titled *Downtown, New York*, doubled its original estimate selling for \$9,375... **Skinner Inc.'**s autumn auction of *American & European Works of Art*, a curated two-session sale, brought in \$2 million on September 24. John La Farge's *A Torii on Lake Chuzenji, Japan*



Norman Rockwell (1894-1978), *John Wayne*. Oil on canvas, 38 x 31 in. Courtesy Jackson Hole Art Auction. **Estimate: \$1/1.5 million SOLD: \$1,496,000**

sold for \$79,950, soaring past its high estimate of \$40,000. Other notable American lots include Andy Warhol's *Portrait of the Artists*, from the portfolio *Ten from Leo Castelli*, which sold for \$34,440, and a sculpture by Louise Nevelson, titled *Maquette for Sky Landscape I (A)*, sold for \$73,800. ■



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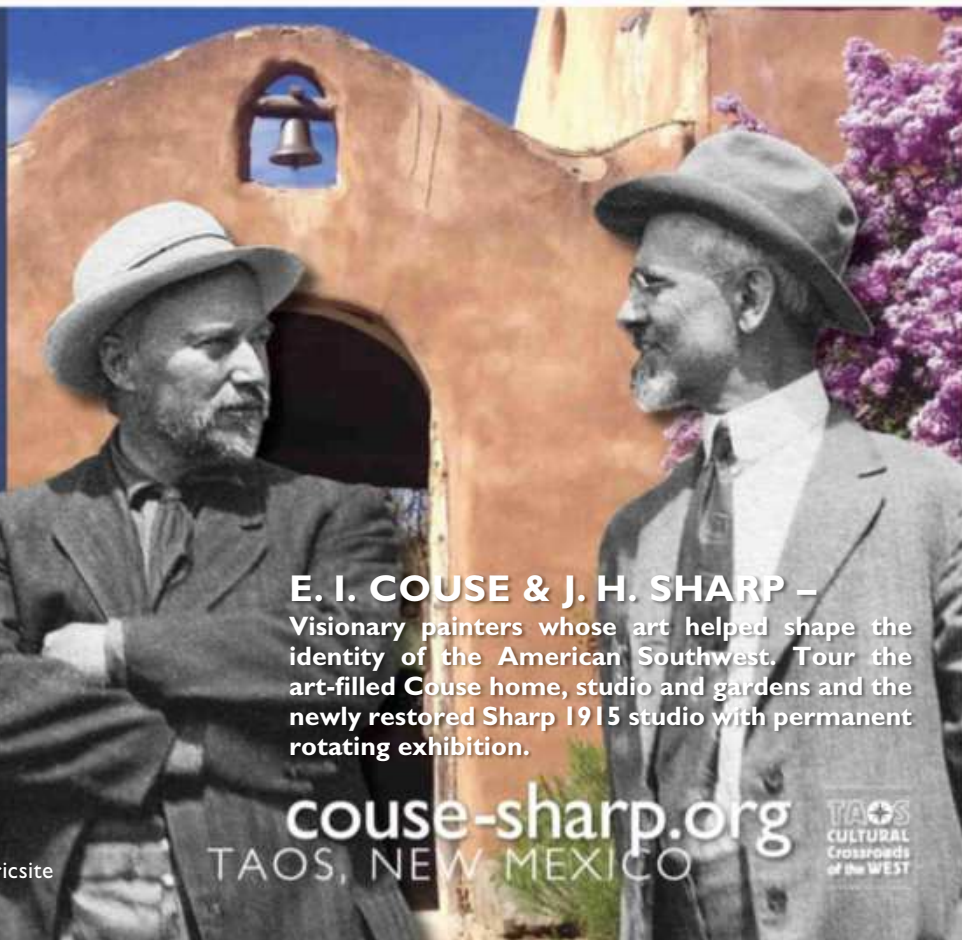
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Sculpture in Graham Shay 1857's New York showroom.

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The American market is certainly improving. Good quality is always desirable, and that's what clients are seeking out, along with unique pieces. Fresh materials that have perhaps been off the market for a long time and works of wonderful subject, quality and condition are always in demand. We've seen a real interest in people like Edward Hopper and N.C. Wyeth; their market is really incredibly strong and building. Another part of the



market that seems to be always strong is Western American art. The strength in the economy, especially in the oil and gas market, supports that a great deal.

My specialty is sculpture, and while paintings sometimes have more competition, many of our clients are discovering sculpture, and adding that to paintings collections. It's a very accessible field, and growing.

There is an emphasis today on modern and contemporary works—the Philadelphia Museum of Art just hosted the brilliant *Modern Times*, and there's

definitely a great interest in that market. Obviously, the great names, O'Keeffe and Hartley and Davis, are always popular, but *Modern Times* had lesser known names that stood right next to the giants.

Right now I'm interested in a painter—Kimber Smith—who was an American, but he was a bit of an expatriate and is better known in Europe than the states. Clients are often surprised by him, because he's not well known and he died relatively young, but he's a very fine abstract painter.

GRAHAM SHAY 1857

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JOSEPH HENRY SHARP

NEW MEXICO MUSEUM OF ART



Joseph Henry Sharp (1859-1953), *Dry Flowers*, ca. 1935, oil on canvas. Gift of Lore Thorpe in memory of Kathryn V. Thorpe, 2018.



Joseph Henry Sharp (1859-1953), *Marigold-Calendula*, ca. 1935, oil on canvas. Gift of Lore Thorpe in memory of Kathryn V. Thorpe, 2018.

Three paintings by founding member of the Taos Society of Artists Joseph Henry Sharp have been donated to the New Mexico Museum of Art. The donation comes from Lore Thorpe, daughter-in-law of Kathryn V. Thorpe, who owned and managed Santa Fe's Bishop's Lodge from the late 1920s through the mid 1950s. Kathryn Thorpe bought the paintings directly from Sharp and helped Sharp sell his other paintings at the lodge.

One of the earliest European American artists to visit Taos, Sharp was best known for his portrayal of Native Americans, though he has a significant body of still life works. The three paintings donated by Thorpe include two floral works, *Dry Flowers* and *Marigold-Calendula*, and a landscape titled *Taos Cañon*.

Museum director Mary Kershaw says, "The Museum of Art currently holds 16 works by Sharp in its permanent collection, but these are the first two flower paintings and they are gorgeous. We are grateful for this significant donation to the museum from the Thorpe family and proud to supplement our collection of works from the man considered the 'spiritual father' of the [Taos Society of Artists]."

Lore Thorpe adds, "I'm very happy these beautiful paintings are going to be in a place where they will be honored and respected and that the public is going to be able to see these paintings because they are truly exceptional." ■

THE NEW CANAAN HISTORICAL SOCIETY www.nchistory.org



Pedro E. Guerrero (1917-2012), *United Church of Rowayton, Rowayton, CT*, Joseph P. Salerno, Architect, 1962. Silver gelatin print, 16 x 20 in.

Pedro E. Guerrero: The Photographer of Mid-Century New Canaan will be on view through December 9, at the New Canaan Historical Society. The exhibition includes 35 of Guerrero's black and white photographs of the area's famous architecture. Guerrero is known for his work with the architect Frank Lloyd Wright and sculptors Alexander Calder and Louise Nevelson. A second gallery is devoted to the life Guerrero and his family lived, during New Canaan's most tumultuous years.

LYMAN ALLYN ART MUSEUM www.lymanallyn.org



Louis Comfort Tiffany (1848-1933), *Come Unto Me*, 1924. Favrite glass, 72 x 76 in. Photo courtesy Robert Baldwin.

The Lyman Allyn Art Museum has opened a new permanent exhibition, focusing on the life and success of the American artist and designer, Louis Comfort Tiffany. His iconic stained glass windows will be on display along his early works of paintings, furniture, lamps and photographs. Tiffany's career as a painter and interior designer will be shown through his early works, and important pieces such as three newly conserved stained glass windows from the early 18th century will be the main focus of the exhibit.

RINGLING MUSEUM OF ART www.theringling.org



Edward Hopper (1882-1967), *Jenness House Looking North*, 1934. Watercolor, 19 x 27½ in. Museum purchase, 1976. SN949.

The John and Mable Ringling Museum will feature 14 watercolors from their permanent collection in the new exhibition *Watercolors*. The works, by American and European artists spanning from the 18th to 20th centuries, will be on view in the Searing Wing, and are comprised of landscapes to architectural renderings. Artists such as Charles Ephraim Burchfield and John Ruskin's rare works will be displayed along with Edward Hopper's *Jenness House Looking North*.

THE NATIONAL MUSEUM OF AMERICAN JEWISH HISTORY www.nmajh.org

The National Museum of American Jewish History will hold the first retrospective of Rube Goldberg's work in 40 years, *The Art of Rube Goldberg*, highlighting the artist's cultural and scientific influence. His cartoons incorporating mechanical parts and scientific contraptions that shaped the future of STEM and STEAM education will be honored and shown along with his early work and rare films through January 21.

Rube Goldberg (1883-1970), *Rube and Father Lighting Cigars*. Photograph. Artwork Copyright © Rube Goldberg Inc. All Rights Reserved. RUBE GOLDBERG® is a registered trademark of Rube Goldberg Inc. All materials used with permission. www.rubegoldberg.com



TOLEDO MUSEUM OF ART www.toledomuseum.org



The infamous painting *The Snake Charmer* by Henri Rousseau will be transported out of Paris, a rare occasion, to be featured in the Toledo Museum of Art, along with its collection of works by artists impacted by Rousseau's visionary style. The exhibit, *The Snake Charmer and the French Avant-Garde*, is on view through December 31 and focuses on the rise of the French Avant-Garde style made popular by Rousseau.

Henri Rousseau (1844-1910), *La charmeuse de serpents*, 1907. Oil, 65¼ x 74½ in. Paris, muse d'Orsay © MRN-Grand Palais (muse d'Orsay) / Herve Lewandoski.

**THE HUNTINGTON LIBRARY, ART COLLECTIONS,
AND BOTANICAL GARDENS** www.huntington.org



Thomas Gainsborough (1727-1788), *The Blue Boy*, ca. 1770. Oil on canvas, 70 $\frac{7}{8}$ x 48 $\frac{3}{4}$ in. The Huntington Library, Art Collections, and Botanical Gardens.

As one of the most iconic artworks in British and American history, *The Blue Boy* will undergo its first major technical examination and conservation treatment in public view at the Huntington Library, Art Collections, and Botanical Gardens. Throughout the year, *The Blue Boy* will be in the gallery as Christina O'Connell, senior paintings conservator, works on it in public view using a number of tools, including a surgical microscope that measures six feet in height.

THE HYDE COLLECTION www.hyde.org



Childe Hassam (1859-1935), *Girl in Pink/In the Garden*, 1896. Pastel on sandpaper, 30 $\frac{1}{8}$ x 24 $\frac{1}{4}$ in. Bequest of Charlotte Pruyn Hyde, 1971.67.

The staff at the Hyde Collection has each picked their favorites from the museum's 4,000 work collection. Spanning five centuries, the exhibition includes paintings, drawings, prints and sculpture. The exhibition, on view January 11 through March 31, 2019, gives staff members a chance to show who they are and what inspires them and includes works from Childe Hassam, Elihu Vedder and more.

CROCKER ART MUSEUM www.crockerart.org



Jacob Lawrence (1917-2000), *The Builders (Family)*, 1974. Silkscreen on paper, 34 x 25 $\frac{3}{4}$ in. © 2018 The Jacob and Gwendolyn Knight Foundation, Seattle/Artists Rights Society (ARS), New York

Beginning January 27 and remaining on view through April 7, the Crocker Art Museum will provide a comprehensive overview of American artist Jacob Lawrence and his body of printmaking work in the exhibition titled *History, Labor, Life: The Prints of Jacob Lawrence*. Over 90 works from 1963 to 2000 explore themes of Lawrence's work, influenced by his experience living in Harlem as an African American man.

THE NELSON-ATKINS MUSEUM OF ART www.nelson-atkins.org



Ernst Ludwig Kirchner (1880-1938), *The Fisherman*, 1923. Color woodcut, 13 $\frac{1}{2}$ x 17 $\frac{3}{8}$ in. Gift of Jane Wade in memory of Curt Valentin, 55-73/7.

In *Solitary: Alienation in Modern Life*, the Nelson-Atkins Museum explores the estrangement, isolation and disassociation that has become regarded as a condition of modernity. The industrial revolution and scientific revelations that challenged long-held religious belief has contributed to this troubling sense of separation, illustrated by prints and drawings by Ernst Ludwig Kirchner, Paul Klee, Henri Matisse, Otto Dix and others.

BOSCobel HOUSE AND GARDENS www.boscobel.org

Inspired by Boscobel's historically rich collection of New York furnishings, *Campaign Furniture: The March of Portable Design* will display over two dozen 18th and 19th century furniture pieces known for their elegance and practicality. Of those items, collapsible chairs, tables and beds, considered essential equipment for military officers, Hudson River School artists and tourists, are on display, exploring the human desire for comforts of home when on the road. The exhibition runs through November 4.



English collapsible armchair, ca. 1840s. On loan from Michael Pashby Antiques, New York

THE MET BREUER www.metmuseum.org



Lutz Bacher (b. 1943), *The Lee Harvey Oswald Interview (detail)*, 1976. Collage in 18 parts. The Metropolitan Museum of Art, New York. The Horace W. Goldsmith Foundation Gift, through Joyce and Robert Menschel and Anonymous Gift, 1999. Courtesy the artist and Greene Naftali, New York.

As the first major exhibition to cover the topic of suspected hidden operations and the power dynamic between the people and their government, *Everything is Connected: Art and Conspiracy* will be on view through January 6 at the Met Breuer. Seventy pieces dating from 1969 to 2016 by over 30 artists will be displayed, presenting an alternate view of history through the lens of power, paranoia and truth.

MICHENER ART MUSEUM

www.michenerartmuseum.org



William Gropper (1897-1977), *The Southern Senator*. Oil on board. 14 x 18 in. James A. Michener Art Museum. Gift of the John P. Horton Estate.

To commemorate its 30th anniversary, the Michener Art Museum presents *30 Years: Art at the Michener, 1988-2018*. On view through January 6, 2019, the exhibit invites visitors to learn new stories about familiar works and discover objects from the vault that have never before been put on display. The exhibit also features a selection of works curated by local students enrolled in the Michener's Student Curator's class.

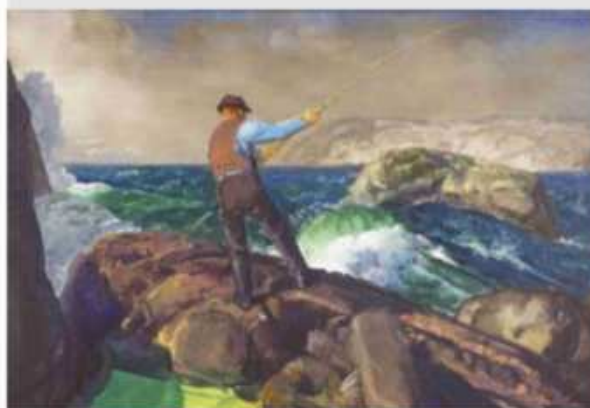
PHOENIX ART MUSEUM www.phxart.org



Maynard Dixon (1875-1946), *Watchers from the Housetops*, 1931. Oil on canvas, 30 x 25 1/4 in. Museum purchase with funds provided by Western Art Associates.

The Phoenix Art Museum will exhibit artworks acquired by the Western Art Associates in the special exhibition *Western Art Associates: Celebrating 50 Years*. Seven years after the Phoenix Art Museum's founding in 1959, a group of visionaries founded the Western Art Associates to support the museum with its collection of Western art. The first purchase was Maynard Dixon's *Watchers from the Housetops* in 1973, and the group has since raised and donated the funds for the purchase of 53 works. ■

AMON CARTER MUSEUM OF AMERICAN ART www.cartermuseum.org



George Bellows (1882-1925), *The Fisherman*, 1917. Oil on canvas. Amon Carter Museum of American Art, Fort Worth, Texas

On view now at the Amon Carter Museum of American Art is *From Remington to O'Keeffe: The Carter's Greatest Hits*. Since opening in 1961, the museum has acquired an expansive collection of American paintings, photographs, sculpture and works on paper. Key works will be on view throughout a period of renovation, including works from George Bellows, Stuart Davis, Thomas Eakins, Winslow Homer, William Henry Jackson, Georgia O'Keeffe and Augustus Saint-Gaudens. The exhibition remains on view through May 26, 2019.

PORTLAND MUSEUM OF ART www.portlandmuseum.org



John Singer Sargent (1856-1925), *The Deck, Venice*, ca. 1907. Watercolor on paper. Private Collection, 11.1995.3.

On view now at the Portland Museum of Art is *Americans Abroad, 1860-1915*. The exhibition, which continues through December 2, features works by Winslow Homer, John Singer Sargent, Mary Cassatt and more, who traveled to Europe for training and inspiration in the late 19th century. The exhibition includes gems from the museum's collection as well as special loans, and reveals the traveling artists' varied strategies for engaging cosmopolitan centers and rural enclaves across the Atlantic.

People & Places

The Huntington Art Gallery, originally the residence of the founder. Huntington Library, Art Collections, and Botanical Gardens.

The Huntington Library, Art Collections, and Botanical Gardens has announced **Christina Nielsen** as the Hannah and Russell Kully Director of the Art Collections. Nielsen comes from the Isabella Stewart Gardner Museum in Boston, Massachusetts, and has also served in roles at the Art Institute of Chicago, the J. Paul Getty Museum and the Metropolitan Museum of Art...The Norton Museum of Art has named art historian and curator **Elliot Bostwick Davis** the director and CEO, succeeding Hope Alswang. Davis comes from the Museum of Fine Arts, Boston, and will assume the directorship on March 2, 2019...**Sir David Adjaye** of Adjaye Associates has been selected as the design architect for the new Princeton University Art Museum. The new building will present a dramatically enlarged space for the exhibition and study of the museum's collection...Yale University has received a contribution of more than \$160 million from Edward P. Bass, class of 1967, to go towards the renovation of the **Peabody Museum of Natural History**. The gift will help fund the renewal and expansion of the museum, which has stood at its current location for over 90 years...**Susan R. Ewing** has been named interim director at Cranbrook Academy of Art. Ewing served as a professor and administrator at the Miami University of Ohio for more than three decades before her appointment to Cranbrook...Kasmin has announced that



Christina Nielsen, The Huntington. Photo: Darren Pellegrino



Sir David Adjaye, Adjaye Associates



Susan R. Ewing, Cranbrook Academy of Art

Tianyue Jiang will join the gallery as director. Jiang will spearhead exhibitions across Kasmin's four gallery spaces and lead strategic development in Asia, which includes expanding the gallery client base in the region and introducing more Asian artists to the gallery's program...**Larry Smallwood** has been named deputy director of the Clark Art Institute. He comes to the institute from Massachusetts Museum of Contemporary Art, where he served as deputy director and chief operating officer...

Dallas Museum of Art has appointed **Michelle Rich** as the Ellen and Harry S. Parker III Assistant Curator of the Arts of the Americas. Rich will join the museum after completing two Mellon Postdoctoral Curatorial Fellowships at the Los Angeles County Museum of Art and the San Antonio Museum of Art...**Louis Marchesano** is



Michelle Rich, Dallas Museum of Art

the Philadelphia Museum of Art's new senior curator of prints, drawings and photographs. He takes over for Innis Shoemaker, who retired earlier this year...Museum of Contemporary Art Cleveland has appointed **Courtenay Finn** chief curator. Finn will oversee a new Gund Foundation-funded curatorial fellowship, and joins the museum from Aspen Art Museum...**Sally Tallant**, director of the *Liverpool Biennial*, **Lauren Haynes**, curator of contemporary art at the Crystal Bridges Museum of American Art, and **Dan Byers**, director of the Carpenter Center for the Visual Arts at Harvard University, have been selected to curate sections for the 2019 *Armory Show*...Montgomery Museum of Fine Arts has announced the appointment of **Angie Dodson** as its new director...The Amon Carter Museum of American Art has expanded its curatorial department. **Kristen Gaylord** joins as the assistant curator of photographs and **Spencer Wigmore** will serve as the assistant curator of painting, sculpture and works on paper.

CALENDAR GIRLS

By Jay E. Cantor

It was a joke. It was prompted by a series of unanticipated professional moves. I became involved with a catalog raisonné of Mary Cassatt while I was at Christie's during the mid-1980s. The project was begun by Frances Weitzenhoffer, whose 1985 book about the late-19th- and early-20th-century collectors Horace and Louise Havemeyer had introduced her to the literature on Mrs. Havemeyer's artist friend and advisor Mary Cassatt. Fran recognized the limitations of the existing catalog by Adelyn Breeskin and hoped to expand and revise that volume with the aid of her good friend, impressionist scholar John Rewald, and the encouragement of Breeskin's heirs. The project was initially supported by Christie's where she was affiliated with the impressionist department. That brought me into the picture as a Christie's colleague and American paintings specialist. With Fran's untimely death, I became the project director and continued that association when Adelson Galleries took over the work.

Having spent more than a decade overseeing the catalog there, during which time I was drafted to the temporary position of president of the newly-founded Georgia O'Keeffe Museum, I seemed destined to ultimately transfer my attentions to the third member of the trinity of celebrated women artists, Frida Kahlo. At least, that was what a friend assumed when I was asked: "What's next?" I replied that I was moving on and away from life with the Calendar Girls. The term, I explained, was prompted by the fact that every year there was a wall calendar devoted to these three most popularly visible and sometimes challenging women artists. In fact, a recent check of the internet, now two decades later, reveals that

that hasn't changed. The principal historic women artists who are featured in the 2019 calendar offerings are those three. Their work is, of course, important, imaginative and, from the calendar publisher's point of view, visually striking and possessing wall power. But this also illustrates the often-conventional thinking in publishing circles and, not surprisingly, in museums, which tend to spotlight popular and familiar artists. (As for the men, you can probably name the calendar stars of that triad and, in fact, the most regularly exhibited painters: Monet, Picasso, and Van Gogh.)

I was thinking about this when I went to see the recently closed exhibition *Women Artists in Paris, 1850-1900*. That exhibition, organized by the American Federation of Arts and curated by Laurence Madeline, was seen at the Denver Art Museum, the Speed Art Museum, Louisville, Kentucky, and concluded its tour at the Clark Art Institute in Williamstown, Massachusetts,

where I saw it.

As several recent exhibitions have done, this show has helped to restore many neglected women artists to a position of parity with their male confreres. In the process, it offered many rewards. Familiar artists as well as those less often exhibited provide a rich menu of painterly expression. For the better-known names like Berthe Morisot, Rosa Bonheur and Mary Cassatt, some of their most familiar paintings were included. Other artists, known to me by name but not so often exhibited like Marie Bracquemond and Eva Gonzalès and others to whom I was introduced here, were represented by engaging paintings that lamentably have escaped attention for too long. A long list of discoveries by less familiar artists such as Anna Klumpke, Louise Abbéma, Ellen Thesleff, Anna Ancher, Louise Breslau and Kitty Kielland made the exhibit even more rewarding.

What also interested me was the avowed



Anna Ancher (1859-1935), *The Harvesters*, 1905. Oil on canvas, 17¹/₈ x 22¹/₈ in. Art Museums of Skagen, Denmark, SKM1465. Courtesy American Federation of Arts.

ambition to bring these artists into the light and the actual structure of the exhibition. In a column I published last year in this magazine, I commented on a 2016 show at the Portland Museum of Art in Maine that featured several women modernist artists who were all working in New York in the early 20th century. Other than contemporaneity, there was little aesthetic interchange between those artists and, as such exhibitions are wont to do, the claims of importance if not direct influence on their male contemporaries were not proven by the inclusion of works by male artists who, in a couple of instances, were artist spouses. While I am certain that neglected women artists should be recognized for their innovations and be seen as powerful exponents of their aesthetic arena, how much more rewarding it would be for the casual visitor to have visual confirmation of that. Without in-depth knowledge of the period, these assertions must be taken by the casual and curious visitor on faith. So, it did not surprise me, but certainly disappointed, that exhibition at the Clark followed a similar trajectory. I long to see the women's contribution not in isolation but in the company of their male colleagues and have clear evidence of the artistic parity.

Museum exhibition publications often take on a life of their own and include a collection of essays stimulated by concepts suggested by the exhibition. They can include art historical insights and information that are not always visible in the exhibition itself. While the catalogs can become significant part of the literature they are not always useful in experiencing the exhibition itself. They are generally acquired after the visit. Wall labels abstracted from the text can thus be disconnected from what the visitor is looking at. Catalogs, purchased in the bookstore or, as common now at the Metropolitan, in the boutique that concludes the journey through the special exhibition galleries, become souvenirs of the visit along with postcards, scarves, jewelry and other related merchandise.

Fortunately, many museums have begun to use the internet as a vehicle for preparing the visitor for an exhibition, something I have previously discussed in



Mary Cassatt (1844-1926), *Children Playing on the Beach*, 1884. Oil on canvas, 38³/₈ x 29³/₁₆ in. National Gallery of Art, Washington, D.C., Ailsa Mellon Bruce Collection, 1970.17.19. Courtesy American Federation of Arts.

an article about the Thomas Cole show at the Metropolitan in my column in the March/April issue. I think museums could do more to alert visitors to this opportunity for informed and intelligent viewing. The suggestion that the best guide is lengthy wall labels, loaded with ancillary information that does not always focus on the object at hand is, to my mind, questionable and needs reconsideration.

I am using the Clark exhibition as an example of a certain kind of museum enterprise, driven by a thesis which can stand outside the actual display itself or, where the objects are employed to illustrate an idea rather than from an aesthetic perspective. This exhibition, while insightful and rewarding was, to my thinking, somewhat flawed in conception and execution. I have tried to connect the dots between the well constructed essays which gave a clear

picture of the obstacles faced by women artists in this period including prohibitions for study and exhibition that were placed in their path. But how, I wonder, can such concepts be made visible through the exhibit itself, in both the choices and the installation, without extensive didactic and possibly intrusive labeling.

The accompanying book for this exhibition (and I use that term rather than catalog, as it does not even have a checklist of the show or indicate if all works were shown in all venues), documents at length the limitations posed for women artists by their exclusion in Paris from attending the École des Beaux-Arts and their limited acceptance at the official salon, the major vehicle for exposure to the collecting, critical and popular audience. It also documents the often negative and demeaning reviews of art by women that were regularly proffered

by even the most discerning critics. Accusations of amateurism abounded, and women were regularly assigned to more seemingly feminine pursuits such as watercolor, enamel, fan painting and decorating ceramics. Similarly, they were encouraged to focus on less challenging subjects such as portraits and still lifes.

Although they only gained access to the École des Beaux-Arts in 1897, there were schools aplenty and artists available to tutor and instruct. Academic discipline of the École often focused in tedious copying was replaced by a lively and supportive artistic atmosphere as well through access to museums that became a classroom in the whole history of art. Travel to other

countries allowed further exposure to a great feast of historical art. The official annual salon included thousands of works and the renegade exhibitions, such as the impressionist shows and World's Fair displays, provided other opportunities for exposure to new ideas and artistic strategies. Certainly, there were societal factors that could limit a woman's freedom to pursue a career as a professional artist, but this was, in fact, true of almost all professions. The fact that as many women went on to gain a modicum of fame and success in art is a story that need not be told in isolation but rather one better told by inclusion.

And while the exhibition goes some distance to redress the conventional thinking

about the role and relevance of women artists at the dynamic half century that did so much to change the western pictorial tradition it does not, it seems to me, prove that the women artists were at the forefront of innovative experimentation. While both the essays and the installation itself provide evidence for the degree to which women were denied opportunity to study and exhibit, it simultaneously documents their achievement in the conventionally accepted areas of artistic style.

In describing the works, a label notes: "These groundbreaking women overcame immense obstacles to refine their art and develop their careers, staging what we now recognize as a quiet revolution. They played a *pivotal role* (emphasis mine) in the emergence of the first avant-garde movements, such as impressionism and symbolism, as well as in dismantling the Salon system, where training, exhibitions, and purchases were overseen by the government." Yet many of the works in the exhibition, indeed most, don't reflect advanced theories of impressionism or Symbolism. They are rather stylistically conventional albeit exploring the notion of modern life that was a subtext of the "New Painting" as advanced art has come to be known. The selections seem to have been based on the limited subject areas that characterize their work.

The exhibition is divided into themes such as "The Lives of Women," "Fashioning an Image," "Picturing Childhood," "A Modern Landscape," and "History Painting and Everyday Heroism." Many of these subjects were also explored by male contemporaries because the substance of the modern revolution was a rejection of high style literary, historic and allegorical subjects in favor of themes drawn from everyday life as well as an exploration of painterly and individualized styles. Personal expression rather than universal themes became a major point of distinction from the past.

Of course, the subject matter was also limited by the social conventions that kept women of some gentility from visiting cafés



Ellen Thesleff (1869-1954), *Echo*, 1891. Oil on canvas, 24 x 17 1/8 in. Anders Wiklöf Collection, Andersudde, Åland Islands; Photo: Kjell Söderlund. Courtesy American Federation of Arts.

and brothels, and the dangerous world of the theater and scenes of nightlife explored by their male contemporaries. That limitation alone meant that the domestic sphere would occupy the focus of many women artists. The painters of modern life had staked their claim on the everyday as the meaningful focus of artistic ambition and many women artists were present at the creation.

The real discovery for me was the inclusion of many works (nearly one third of the exhibition) by artists from Norway, Sweden, Denmark and Finland. Most of these painters were unknown to me and I was fascinated to see how much the visual aspect and artistic vocabulary of their native turf was ingrained in their product. The pallet, light and even the representation of figures suggested cultural markers. Their visual vocabulary was at times inflected by a northern accent.

French paintings, 23 in all, of which nearly half of the works were by a single painter—Berthe Morisot, barely edged out the number by Nordic artists. While American works were third in quantity, numbering 17 works by only 6 artists this also seemed a curious limitation. More than 2200 Americans born before 1880 were known to have studied or worked in Paris of whom it is believed about a third were women. I have no idea how many Europeans were working in the French capital and the exhibition could never represent a demographic sampling but, as an American art specialist, I was disappointed by the meager and curious selections. Most prominent of course were Mary Cassatt and Cecelia Beaux. And here, my personal experience with Cassatt comes into play. Beaux's major signature works were here but some of the more innovative work by Cassatt was not.

Cassatt had studied at the Pennsylvania Academy of Fine Arts before traveling to France where she spent time copying at the Louvre, working in artist run schools, residing in artist summer colonies and travelling for further study to Italy, Belgium, Holland and Spain which had become a popular destination for artist/students. It was there that she finally found a vocabulary of brushstroke and light that transformed



Berthe Morisot (1841-1895), *Woman at Her Toilette*, 1875-80. Oil on canvas, 23¾ x 31½ in. Art Institute of Chicago, Stickney Fund, 1924.127.

her style into a more modern expression. (Cassatt's major Spanish painting of 1873, *Offering the Panal to the Bullfighter*, listed on the exhibition checklist on the Clark's web site was actually on view in the museum's permanent collection galleries.)

More adventuresome works would have added to the argument for a seminal role but her later focus on women and children as a subject has somewhat distorted the nature of her ambition. In fact, earlier in her career when she was at her most innovative, Cassatt didn't title her works *Mother and Child*. Such titles were given later and often post-mortem, suggesting a more sentimental and storytelling reading to what was for her a larger ambition of making modern figural works.

Cassatt was an important member of the impressionist group but her innovations in printmaking and her significant absorption of lessons from Japanese art are barely present. And while the exhibition includes a painting *Child Picking a Fruit* that relates to the mural ("Modern Woman") Cassatt painted for the Woman's Building at the World's Columbian Exposition in Chicago in 1893, the matching mural ("Primitive Woman") on the opposing tympanum of the building by Paris-trained American artist Mary MacMonnies is not mentioned. Surely, she would have been an interesting presence in this show.

The dilemma of the artist wishing to create a unique artistic identity had been a focus since the dawn of modernism and the

flourishing of the avant garde. This often involved a self-conscious decision about what and how to paint. Would it be style or subject matter, or some other personal expression became defining questions. In the end a modern identity crisis was defined in paint or other artistic materials.

Many of the women artists in this exhibition achieved success as professionals despite the impediments. So, the denial of access did not, in the end, totally limit career opportunities. It is equally true that many of the male artists who had greater advantage did not obtain lasting success or long-term historical reputation. Lifetime celebrity does not guarantee long-term significance. In a way, this exhibition is a testament to achievement rather than a document of neglect. But does it prove the fundamental thesis that, although denied immediate celebrity, these featured artists were critical in the development of modern art? If one looks at the work in detail, as the book clearly points out, many continued in a traditional and, in fact, in a soon to be outmoded style. Few can be counted amongst the pioneers.

And while some may have participated in new artistic experiments, many of the most celebrated artists, those who can still be found on the calendars, and in the books and exhibitions, have found fame not only through their work but through compelling biographies associated with often larger than life personalities. For the many unsung and underrecognized women artists, those stories are still to be written. ■



Natural specimen from the collection of Frederic Church (1826-1900), sedimentary rock, probably from the Green River Formation with fish-tail and -spine fossil, 5½ x 5 in. Collection Olana State Historic Site, Hudson, NY. New York state Office of Parks, Recreation and Historic Preservation.

THE PEBBLE

AND
THE

MOUNTAIN

*Past Time: Geology in European and American Art at the
Frances Lehman Loeb Art Center at Vassar College*

by James D. Balestrieri

We take rocks in paintings for granite—I mean granted. But just as rocks are the foundation of the planet we live on, they are also the foundations, seen and unseen, of every landscape, even of every seascape. After all, what holds the sea in and up? Rock. Extend this to portraits. What do we all stand on? Something ultimately connected to the crust of the Earth. Stretch the metaphor

just a little and you embrace the bronze of our statuary, marble and clay, and the minerals paint pigment is made from. Then go back, back to the very beginning: rock is the canvas of the caves.

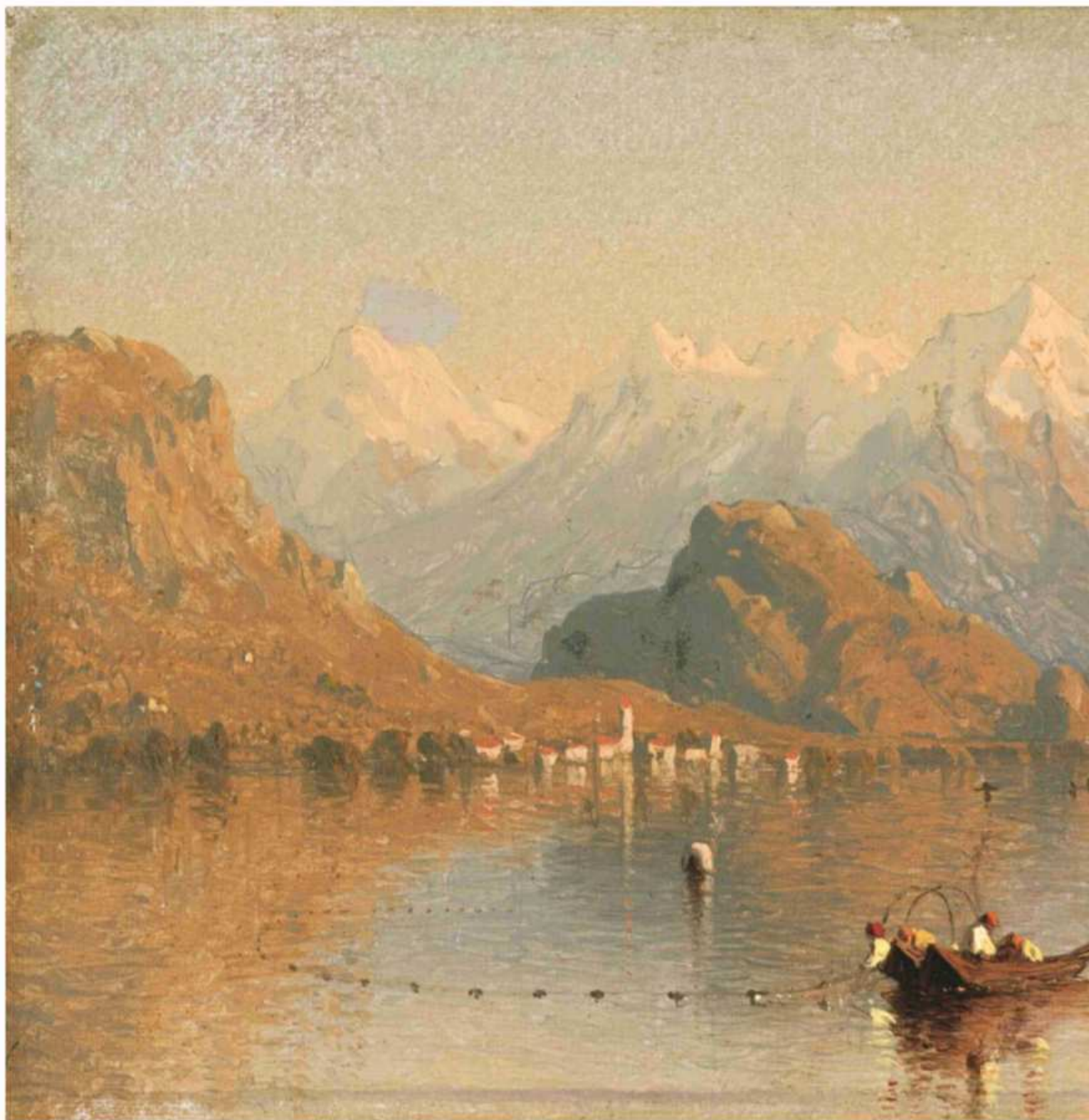
And yet, I am hard pressed to think of exhibitions that bring the bedrock of art—rock—to the fore. *Past Time: Geology in European and American Art*, the new—and perhaps geologically overdue—exhibition opening at the



Albert Bierstadt (1830-1902), *Geyser, Yellowstone Park*, ca. 1881. Oil on paper mounted on paperboard, 12 $\frac{7}{8}$ x 19 $\frac{1}{2}$ in. Museum of Fine Arts, Boston. Gift of Martha C. Karolik for the M. and M. Karolik Collection of American Paintings, 1815-1865. 47.1253. Photograph © 2018 Museum of Fine Arts, Boston.



Frederic Church (1826-1900), *Mount Chimborazo at Sunset*, ca. July 1857. Oil on academy board mounted on canvas, 12 x 21 $\frac{7}{16}$ in. Collection Olana State Historic Site, Hudson, NY. New York State Office of Parks, Recreation and Historic Preservation. OL.1980.1884.



Frances Lehman Loeb Art Center at Vassar College in Poughkeepsie, New York, rights this wrong and redresses this odd art historical absence.

Curated by Patricia Phagan, curator of prints and drawings at the Lehman Loeb, with a scientific assist from Jill S. Schneiderman, professor of Earth Science at Vassar, *Past Time* chronicles

a convergence of three passions at the end of the 18th century: “the popular tourist trade, the fashion for the picturesque, and the rise of natural science and geology.” This convergence, in turn, shaped the practice of landscape painting and the philosophy of painting from nature—see John Ruskin—that had a profound effect on

European and American artists.

But another keen interest at the time was theology. Science was beginning to question the age of the Earth as the Bible set it forth; Bishop Ussher’s meticulously researched timeline of human history since creation—which, according to him, had begun at 6 p.m., on October 22, 4004 B.C.—was



Sanford Robinson Gifford (1823-1880),
Lago Maggiore,
 1859. Oil and
 graphite on canvas,
 5¾ x 10¼ in. Frances
 Lehman Loeb Art
 Center, Vassar
 College. Gift of
 Matthew Vassar.
 1864.1.33.

running headlong into the stories that rocks were beginning to tell. Artists, especially those who strove to be artist-naturalists, found themselves in the thick of a transformation in Western thought as well as art.

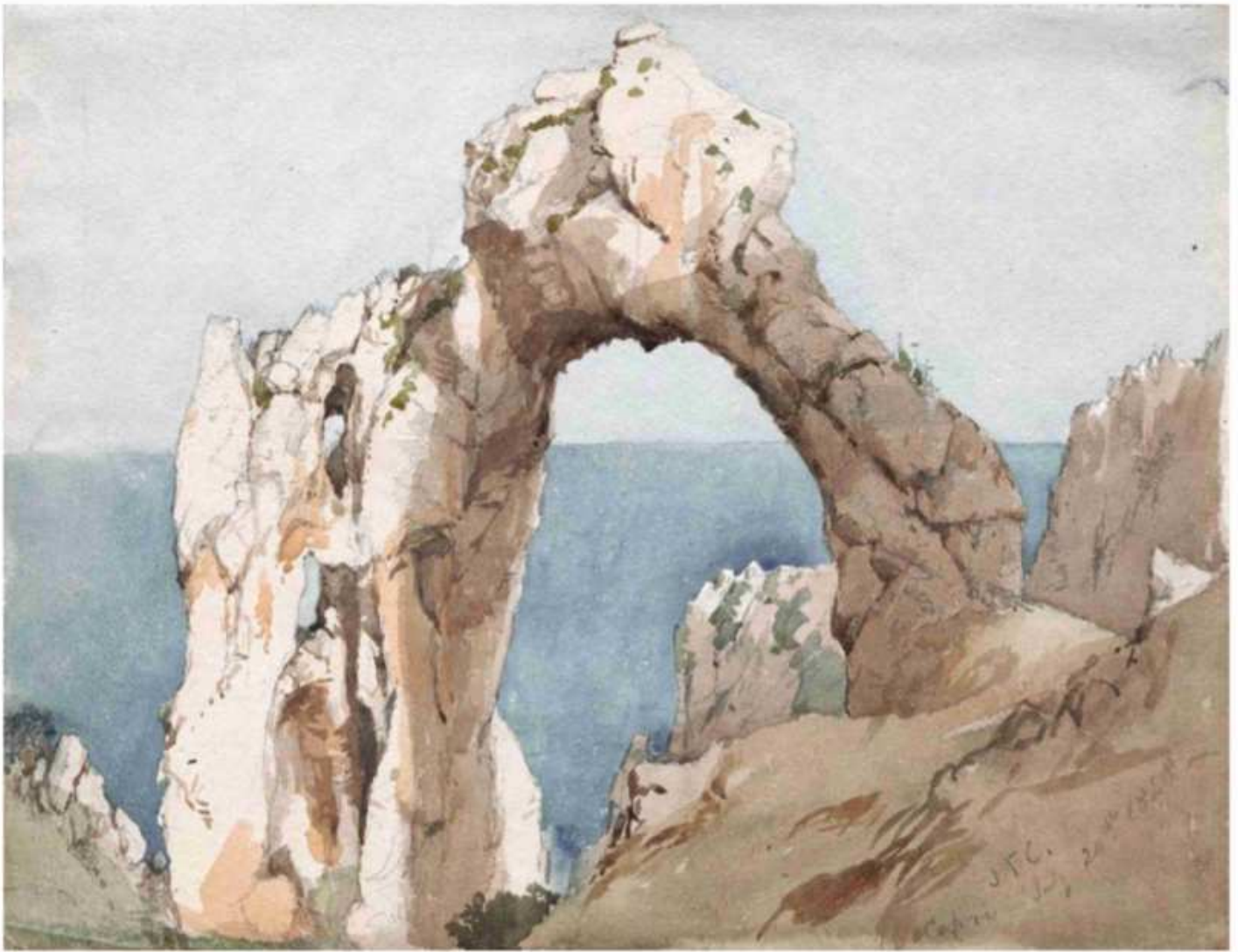
For artists, the world—at least, the world that was worth representing in art—could be divided into the

beautiful, the picturesque and the sublime, where the beautiful was harmonic and pastoral, the sublime was craggy, vertiginous and frightening, and the picturesque attempted to combine the two. Painters sought remote peaks, stone arches and causeways, caves, volcanoes and cataracts tumbling over cliffs. In other words—rock.

There is precedent for this artistic interest in geology. Leonardo da Vinci, for example, had closely observed the stratification of rocks, noting the deposition of fossils on the tops of mountains and refuting—giving no thought to the heresy in his refutation—the biblical story of the flood. In his recent biography on the



Asher Brown Durand (1796-1886), *Where the Streamlet Sings in Rural Joy*, ca. 1848-49. Oil on canvas, 24 $\frac{1}{8}$ x 18 $\frac{1}{4}$ in. Frances Lehman Loeb Art Center, Vassar College. Gift of Matthew Vassar. 1864.1.26.



Jasper Francis Cropsey (1823-1900), *Arched Rock, Capri*, 1848. Watercolor and graphite on paper, 8¹³/₁₆ x 11³/₈ in. Museum of Fine Arts, Boston. Gift of Maxim Karolik for the M. and M. Karolik Collection of American Watercolors and Drawings, 1800-1875. 54.1627. Photograph © 2018 Museum of Fine Arts, Boston.

master, Walter Isaacson cites da Vinci's notebooks: "If the Deluge had carried the shells three and four hundred miles from the sea, it would have carried them there mixed up with different species, amassed together. But we see, at such distances, the oysters, and the shells, and the squids and all the other shells which stay congregated together." Da Vinci's keen eye for rockforms is evident throughout his work, no more so than in the dramatic landscape that frames the *Mona Lisa*.

But though there is precedent, you have to look at Ruskin, the influential art historian and critic, who had studied geology and was an artist in his own right. Ruskin advocated that artists should not only study nature, but be true to nature in their works. His 1843 book, *Modern Painters*, was

carried, so it is said, in the hip pocket of every painter and student of painting in Europe and America. What he wrote there tells us all we need to know, not only about the 19th-century artist's interest in mountains, but also why artists like Cole and Church would go so far as to collect rocks on their travels. Some of these, it should be noted, are part of the exhibition and should not be overlooked. It isn't merely that they wanted souvenirs or even that these specimens would help them get the rocks right in compositions. Read Ruskin, and you'll see why they filled their pockets and bags with stones and fossils: "For a stone, when it is examined, will be found a mountain in miniature. The fineness of Nature's work is so great, that, into a single block, a foot or two in diameter, she

can compress as many changes of form and structure, on a small scale, as she needs for a mountain on a large one; and, taking moss for forests, and grains of crystal for crags, the surface of a stone, in by far the plurality of instances, is more interesting than the surface of an ordinary hill; more fantastic in form, and incomparably richer in color."

We're in new and different territory here—asked to look at the macro in the micro and the micro in the macro. This is Blake's world in a blade of grass and Emerson's oak forest in an acorn, where a romantic outlook meets a scientific eye.

You can see the artists, looking up, looking around, squinting, having just read this passage from Ruskin, or recalling it, or having read it so many times that they've digested it, so many



Sanford Robinson Gifford (1823-1880), *Kaaterskill Clove*, September 22, 1848, from the Marbletown, Catskills, and Lake George Sketchbook, 1847-48. Graphite on beige wove paper, 5¾ x 9¼ in. Frances Lehman Loeb Art Center, Vassar College. Gift of Miss Edith Wilkinson, class of 1889. 1938.14.1.80.

times that it's become a layer in the bedrock of their own way of seeing the world and making it into art. Frederic Church's oil sketches—*Petra*, *Study of Rocks*, 1868, done at the great Nabatean city in present day Jordan (site of the last scene in *Indiana Jones and the Last Crusade*), and *Cliffs and Rocky Cove*, *Mount Desert Island* (today's Acadia National Park)—are close examinations of geological forms, colors and contours, Ruskin's dicta in action.

It's the equivalent of anatomy in figure work and animal art: to paint from Nature, you have to know Nature. To paint landscapes, you have to know the land.

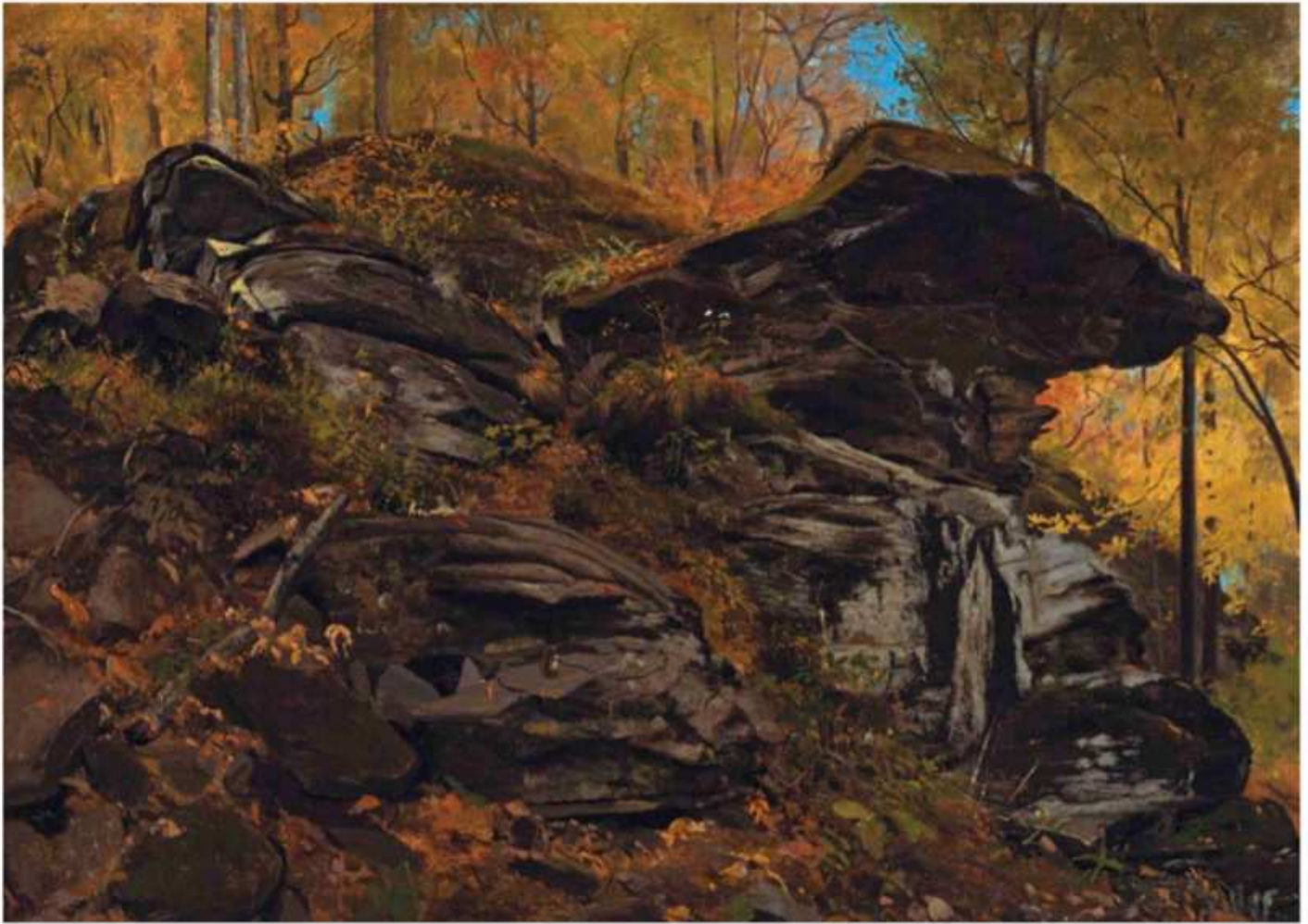
Finished paintings often conceal the evidence of the painstaking sketches that lead to them. One of these, Asher Brown Durand's *Where the Streamlet Sings in Rural Joy*, painted circa 1848-49, is fascinating because the way Durand paints the flow of water flowing, with



Frederic Church (1826-1900), *Petra, Study of Rocks*, 1868. Brush and oil on cardboard with brown backing, 4½ x 9 in. Cooper Hewitt, Smithsonian Design Museum, Gift of Louis P. Church, 1917. 1917-4-813-b.

thin lines of white hugging their rounded contour of the rocks, tells a tale of the eons it has taken to smooth these stones. The exposed, moss-covered stones at right, and the tiny trickles that fall between them confirm

the tale; these same tiny trickles are waterfalls in miniature, waiting for us to identify them with, for instance, Sanford Robinson Gifford's drawing of *Kaaterskill Falls*, sublime and slender in its 260-foot drop from the top.



Jervis McEntee (1828-1891), *Rocks at the Corner*, 1859. Oil on canvas, 14¼ x 10¼ in. Frances Lehman Loeb Art Center, Vassar College. Gift of Ellen G. Milberg, class of 1960, on the occasion of her 50th reunion. 2010.3.3.

What water and wind do to rock, how the sea and rivers and buffeting gales are Nature's sculptors (even as the sun, moon and clouds are Nature's painters) making immense, cyclopean wonders: cliffs, canyons and arches, are crucial subjects in 19th-century landscape. In these works, rock becomes the medium for the elements as well as a subject for art.

In the exhibition, William Trost Richards' 1882 watercolor, *Legendary England: Tintagel*, we see the waves and wind in action, sculpting the rocks bit by minute bit. What appear to be the ruins of a castle wall at the top blend in with Nature. Nature is taking them back, wresting them from human time, folding them back into time on her scale. When you realize that Tintagel is the site of Alfred Lord Tennyson's *Idylls of the King*—the poet's take on the Arthurian legends—you feel that all of our power is nothing next to Nature's.

Albert Bierstadt's *Geyser, Yellowstone Park*, is otherworldly. The water-filled crater might be on the moon, and the sulfurous explosion hints at an infernal instability beneath the solid ground we believe we walk on. It would not be long before plate tectonics grew from a dream of a germ of an idea into a serious subject of study. Awe inspires science; the science of the Earth leads us back to a kind of spiritual reverence. The more we know, the more wonder we feel—and the more we want to know more. I highly recommend Werner Herzog's 2016 documentary, *Into the Inferno*, after you see *Past Time*. The combination of volcanology with a look at history of spirituality surrounding volcanoes will cap your experience and understanding of what the artists in *Past Time* felt and sought and strove to convey.

In her essential book, *The Art of Field Sketching*, Clare Walker Leslie,

perhaps today's foremost exponent of sketching from Nature and a modern Ruskin in temperament, says that she gets more requests to teach classes in field sketching from college geology departments than from any other. Perhaps this is because the changes in rocks are so slow that they seem like stillness to us, and this stillness, in its turn—sometimes, for some of us—reaches us as a quiet, insistent murmur that asks us, politely, to reach for pencil and sketchpad, and try to set it down. ■

Through December 9

Past Time: Geology in European and American Art

Frances Lehman Loeb Art Center
124 Raymond Avenue
Poughkeepsie, NY 12604
t: (845) 437-5632
fflac.vassar.edu



SARGENT ON LOCATION

The portraitist's work comes to life through photographs and artifacts at the Isabella Stewart Gardner Museum

by John O'Hern

John Templeman Coolidge (1856-1945), *John Singer Sargent Painting Mrs. Fiske Warren (Gretchen Osgood) and her daughter Rachel in the Gothic Room*, 1903. Platinum print, 6 $\frac{3}{8}$ x 5 $\frac{3}{8}$ in. Isabella Stewart Gardner Museum, Boston.

Isabella Stewart Gardner and her husband, Jack, were introduced to John Singer Sargent by the novelist Henry James in October 1886. He took them to Sargent's London studio to see his provocative portrait, *Madame X*, now in the Metropolitan Museum of Art. Sargent had painted the portrait to enhance his reputation but, as the museum notes, "At the Salon of 1884, the portrait received more ridicule than praise."

Mrs. Gardner loved it and invited Sargent to visit her home in Boston to paint her portrait. Beginning in December 1887, Sargent struggled to capture his restless sitter. After the eighth attempt he was ready to give up but Mrs. Gardner is reported to have remarked "...as nine was Dante's mystic number, they must make the ninth try a success."

The successful finished work debuted at the nearby St. Botolph Club in Sargent's first solo exhibition in America. The portrait raised eyebrows (a bit too much décolletage to begin with) and Jack Gardner never allowed it to leave their home again nor to be shown there while he was alive. After his death Mrs. Gardner placed it prominently in the Gothic Room where it remains today. Gardner and Sargent's close friendship lasted for the remainder of their lives. In a wonderful numerological irony, Sargent died on what would have been Mrs. Gardner's 85th birthday, April 14, 1925.

Jack Gardner was a successful financier. His wealth enabled Isabella to amass an extraordinary collection of art, and sections of Italian palazzos to assemble into a remarkable home on The Fenway around the corner from the Museum of Fine Arts.

The Isabella Stewart Gardner Museum has kept the museum and home alive in the 21st century just as Mrs. Gardner did in the 20th. Respecting her dictum that *nothing* be moved from where she put it, the museum built a complementary steel, glass and copper addition to the rear in 2012. It was designed by Renzo Piano Building Workshop.



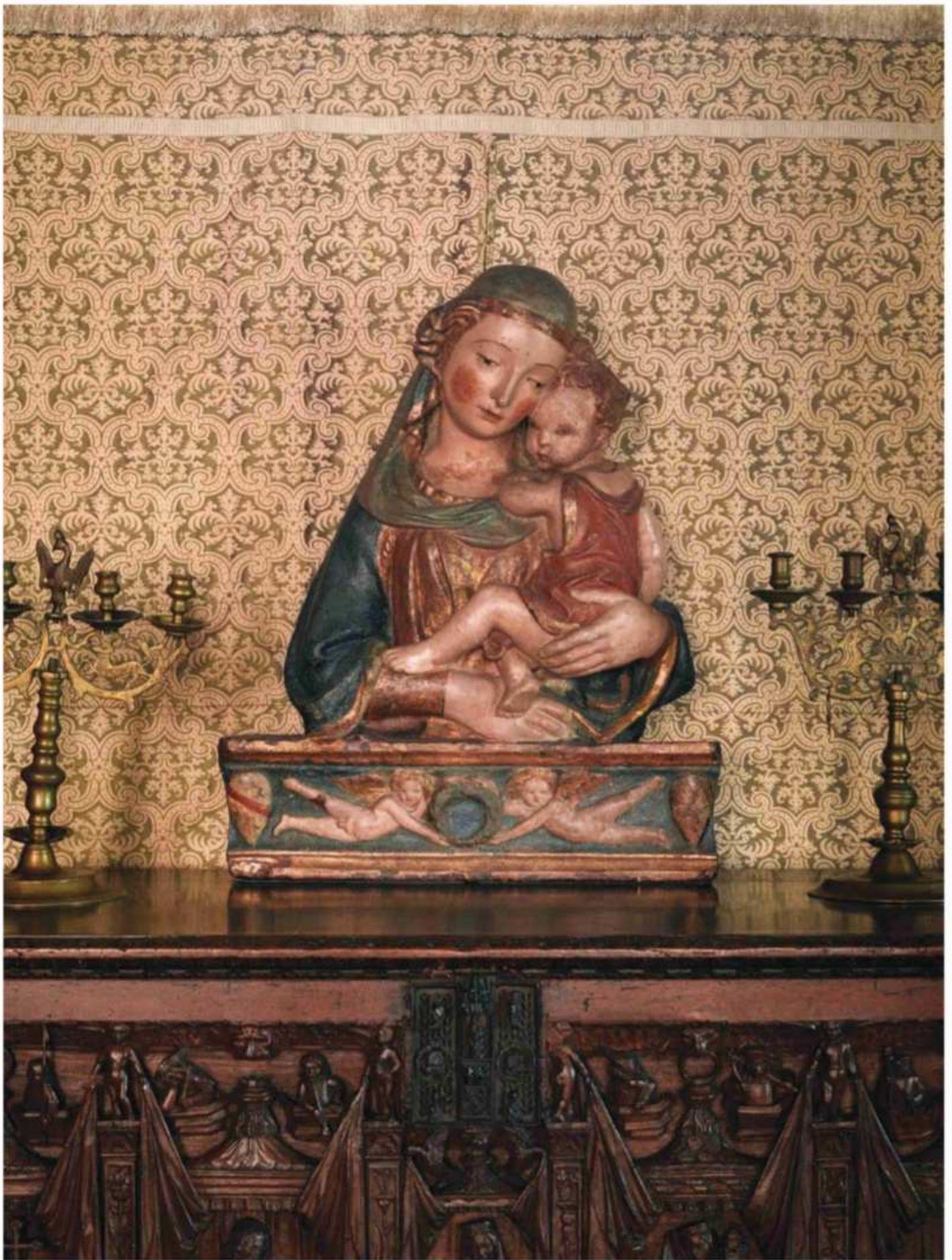
John Singer Sargent (1856-1925), *Mrs. Fiske Warren (Gretchen Osgood) and Her Daughter Rachel*, 1903. Oil on canvas, 60 x 40³/₈ in. Museum of Fine Arts: Boston. Gift of Mrs. Rachel Warren Barton and Emily L. Ainsley Fund

In 1992, the museum had established an artist in residence program "as part of an effort to recapture the vitality that was present during Isabella's lifetime."

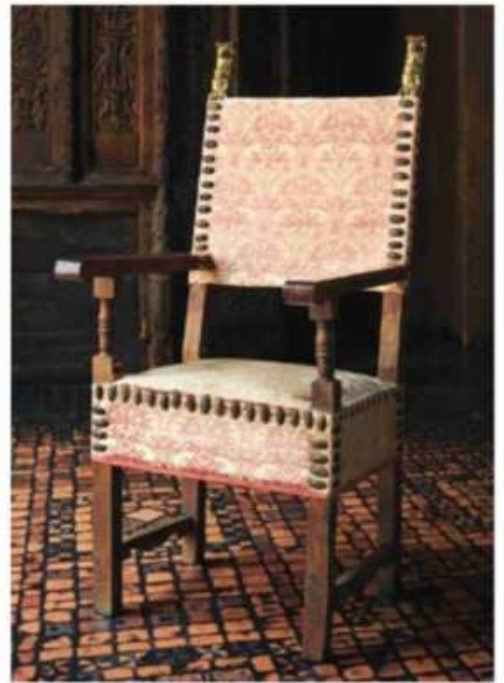
Mrs. Gardner had invited Sargent to be her artist in residence, setting up a studio in the Gothic Room where he painted five portraits. One of those portraits is the subject of the exhibition *Sargent On Location: Gardner's First Artist-in-Residence*, which continues through January 14.

The portrait is *Mrs. Fiske Warren (Gretchen Osgood) and Her Daughter Rachel*, 1903, on loan from the MFA. Mrs. Gardner and the actress, poet and singer were close friends and items from their correspondence, copies of Warren's poetry and gifts to the collector are included in the exhibition.

Christina Nielsen, the museum's William and Lia Poorvu Curator of the Collection and Exhibition Program, says, "Being able to show the exquisite



Workshop of Lorenzo Ghiberti (ca. 1381-1455), *Virgin and Child*, 1425-50. Painted and gilded in stucco, 26 $\frac{1}{16}$ x 6 $\frac{1}{2}$ x 3 $\frac{1}{8}$ in. Isabella Stewart Gardner Museum, Boston.



Left: Italian *Angel Candlestick*, 17th century. Painted and gilded wood, 27½ x 8 x 7 in. Isabella Stewart Gardner Museum, Boston.; Top middle: Italian armchair, Lombardo-Veneto, 17th century. Walnut and cherry, 55½ x 26 x 22¼ in. Isabella Stewart Gardner Museum, Boston.; Top right: Italian armchair, Central Italy, 17th century. Walnut, 56½ x 26 x 23¼ in. Isabella Stewart Gardner Museum, Boston. Bottom row: **John Templeman Coolidge (1856-1945), John Singer Sargent Painting Mrs. Fiske Warren (Gretchen Osgood) and her daughter Rachel in the Gothic Room, 1903.** Platinum prints, 6¾ x 5¾ in. each. Isabella Stewart Gardner Museum, Boston.

portrait of Gretchen Osgood Warren in the room in which it was painted is very exciting for us and highlights Isabella's role as a champion of the art of the past as well as of the art of her time. As part of the *Close Up* series, we also have the opportunity to showcase works of art, books, letters and photographs in our collection that illuminate the creative connections among a range of Boston luminaries in the first decade of the 20th century."

The museum's Norma Jean Calderwood Director, Peggy Fogelman, explains, "This exhibition and publication celebrates the public purpose of Isabella's Museum and her support of

the contemporary artists of her time—two themes that we continue to explore today through such programs as our artist residencies, which trace their roots to none other than John Singer Sargent himself. Just as in Sargent's day, Isabella's collection continues to inspire the artists of our own time."

Photographs in the exhibition show Sargent at work on the portrait, Mrs. Warren ensconced in one of Mrs. Gardener's elaborate chairs raised on a model stand, with Rachel standing beside her. Behind them are a *Virgin and Child*, 1425 to 1450, from the workshop of Lorenzo Ghiberti and two Italian 17th-century painted and

gilded wood *Angel Candlesticks*. The pose of mother and daughter emulates the pose of the *Virgin and Child* but is a bit less intimate. The exhibition offers the opportunity to examine the objects more closely when they might become lost in the room's densely packed arrangements. ■

Through January 14

**Isabella Stewart
Gardner Museum**

25 Evans Way
Boston, MA 02215
t: (617) 566-1401
www.gardnermuseum.org

The American Art Fair celebrated its 10-year anniversary in 2017.



AMERICAN PRESTIGE

The American Art Fair gives experienced and aspiring collectors the opportunity to view and purchase museum-quality fine art during the four-day event at the Bohemian National Hall

By Alyssa M. Tidwell

In the fall of 2008, something dazzling was in the works. A fair that brought together the top brick-and-mortar galleries in New York in a showcase of highly curated 19th- and 20th-century art, *The American Art Fair* came to fruition amid the adversity of the economic downturn—and only continues to grow in reverence as the years go on, now celebrating its 11th iteration.

Ushering in the fall season in New York is *American Art Week*, one of the pinnacles of the art collecting world,

rounding out the end of the year in a culmination of art walks, shows and sales from New York's premier galleries and auction houses. And at the start of it all is *The American Art Fair*, running from November 10 to 13. The only fair that focuses solely on 19th- and 20th-century American fine art, *The American Art Fair* is a prestigious event bringing more than 400 masterful works from 17 exhibitors including Thomas Colville Fine Art, Avery Galleries, Debra Force Fine Art, Hirschl & Adler

Galleries, Menconi + Schoelkopf and Nedra Matteucci Galleries, as well as Bernard Goldberg Fine Arts, LLC and D. Wigmore Fine Art, both returning after a hiatus. The event will be held in the historic Bohemian National Hall, built in 1896 in the Renaissance Revival style and a designated New York landmark. Though running for just over a decade, *The American Art Fair* is a manifestation of the rich history of American art throughout the last several centuries.



William Zorach (1887-1966), *Interior and Exterior*, 1919. Oil on canvas, 35½ x 27½ in., signed and dated lower right. Courtesy Jonathan Boos.



Thomas Wilmer Dewing (1851-1938), *May (Welcome Sweet Springtime)*, ca. 1890-1900. Oil on canvas, 20¼ x 24¼ in., signed lower right: 'TW Dewing'. Courtesy Menconi + Schoelkopf.

“Even though it’s just 17 dealers, it has tremendous depth, and the dealers are the top in their field...Newcomers to the fair are amazed that they can buy a museum-quality Hudson River School painting,” says Catherine Sweeney Singer, director of *The American Art Fair*.

The fair features an extensive range of works, and past shows have included pieces by Elizabeth Catlett and Mary Louise Fairchild MacMonnies; Hudson River School painters Sanford Robinson Gifford and Jasper Francis Cropsey; Ashcan School painters John Sloan and William Glackens; and American impressionists John Singer Sargent and William Merritt Chase. This year’s show will exhibit works

from several of the aforementioned artists, as well as an oil by Frederic Church from Hirschl & Adler Galleries, and a John Marin watercolor and graphite from Meredith Ward Fine Art, among many others.

“With their vast experience, extensive expertise, reliable reputations and personalized services, our exhibitors offer through their well-established galleries the highest quality at *The American Art Fair*,” says founder Thomas Colville. “We choose to focus on the best examples of historically important artists of the past in a thoughtful environment of reflection, personal interaction and immediate contact.”

Debra Force Fine Art brings

works by Chase, Cropsey and George Benjamin Luks to the 2018 fair. “We look forward to seeing both private collectors and museum curators from across the country,” says director Bethany Dobson.

New to *The American Art Fair* this year are two of the oldest galleries in the country: Vose Galleries and Kraushaar Galleries.

“As the sixth generation of the family firm, I am proud to steer the gallery into our 178th year of business. Having been in business since 1841, we are in a unique position to have had long histories with a number of important American artists, such as William Bradford, Frank Benson and



Top: Winslow Homer (1836-1910), *Boys on a Hillside*, 1879. Watercolor on paper, 8½ x 11½ in. Courtesy Hirsch & Adler Galleries, Inc.; Bottom left: Peter Hurd (1904-1984), *Tracks of Winter*. Oil tempera on board, 27¼ x 35¼ in. Courtesy Nedra Matteucci Galleries.; Bottom right: John Marin (1870-1953), *Waterfront, Manhattan*, 1936. Watercolor and graphite on paper, 21¾ x 26¼ in., signed and dated at lower right: 'Marin 36'. Courtesy Meredith Ward Fine Art.

Childe Hassam, not only handling them during their lifetimes but still having the honor of offering their works for sale today. We have sold over 36,000 paintings during our long tenure, and we are proud to count over 170 museums across the country as having acquired important works for

their permanent collections from our gallery," says Carey L. Vose, director of Vose Galleries.

Among works the gallery brings to this year's fair is *A Green Meadow Landscape*, an oil by Hassam, depicting flowing brushstrokes of vivid greenery and trees with more muted tones,

creating depth in the backdrop. "This early work was made in 1882, before Hassam moved to Paris in 1886 and became steeped in the new ideals of the French Impressionist movement. When he returned and settled in New York, he became the leading proselytizer for the new art form," gallery president



Mary Louise Fairchild MacMonnies (1858-1946), *The Garden*, 1896. Oil on canvas, 17 $\frac{5}{8}$ x 32 in., signed, dated and inscribed upper right: 'MacMonnies 96 Giverny'. Courtesy Thomas Colville Fine Art.



Charles Webster Hawthorne (1872-1930), *Story Book*, 1917. Oil on canvas on wood panel, 30 $\frac{1}{8}$ x 25 $\frac{1}{8}$ in., signed upper left: 'C W Hawthorne'. Courtesy Vose Galleries.



John Singer Sargent (1856-1925), *Clementina Anstruther-Thomson*, 1889. Oil on canvas, 32 x 26 in., inscribed verso in the sitter's hand: 'To my dear niece / Grizel Bonde.' Courtesy Godel & Co. Fine Art, Inc.



Top left: **William Merritt Chase (1849-1916)**, *Autumn Still Life*, ca. 1906. Oil on canvas, 40¼ x 40¾ in., signed middle right: 'Wm. M. Chase'. Courtesy Avery Galleries.; Bottom left: **Jasper Francis Cropsey (1823-1900)**, *Indian Summer on the Delaware River*. Oil on canvas, 24¼ x 41¼ in., signed and dated lower left: 'J.F. Cropsey 1862'. Courtesy Debra Force Fine Art, Inc.; Right: **Elmer Bischoff (1916-1991)**, *Object with Black*, 1948. Oil on canvas, 40 x 32 in. Courtesy Kraushaar Galleries, Inc.

Marcia L.Vose says of the piece.

Kraushaar Galleries reached the historical milestone of 125 years back in 2010. The range of works the gallery brings to the fair includes a 1903 John Sloan portrait and abstract works by Elmer Bischoff and Dorothy Dehner, according to Kraushaar Galleries director Katherine Degn.

The dealer also brings Sloan's *Niles Pond, Gloucester*, a radiant piece with defined brushstrokes. "In our 133rd year in business we continue our tradition of bringing quality works from a selection of 20th-century American artists for consideration, representing a variety of media, subjects and prices," Degn says. "The American Art Fair provides an opportunity for aspiring, new and seasoned collectors to see and compare a selection of American art in one place. For Kraushaar it means a chance

to see familiar faces and meet new people in a collegial atmosphere."

Paintings by women artists working in both abstraction and realism is the primary focus for D. Wigmore Fine Art; among those in the 2018 fair are works by Doris Lee and Sally Michel. "Major social and aesthetic developments in the 20th century, such as radical politics and the arrival of modernism and feminism altered exhibition opportunities for women artists," says Deedee Wigmore, president of D. Wigmore Fine Art. "I feel *The American Art Fair* gives me an opportunity to show support for the creative excellence of women."

Collectors can also attend scholarly lectures throughout the four-day event, a tradition that began when the fair moved to the Bohemian National Hall, which houses a theater where the orations are held, Sweeney Singer

explains. Lectures for the 2018 fair include "Radical Realists": Who Were the American Pre-Raphaelites?, by Linda S. Ferber, senior art historian and museum director emerita at the New-York Historical Society, held on November 10 at 2 p.m. Dr. Ferber's talk comes from her research for the *American Pre-Raphaelites* exhibition to open at the National Gallery in 2019.

The American Art Fair runs from noon to 6 p.m. November 10 through 12, and noon to 4 p.m. November 13. ■

November 10-13

The American Art Fair

Bohemian National Hall
321 E. 73rd Street
New York, NY 10021
www.theamericanartfair.com

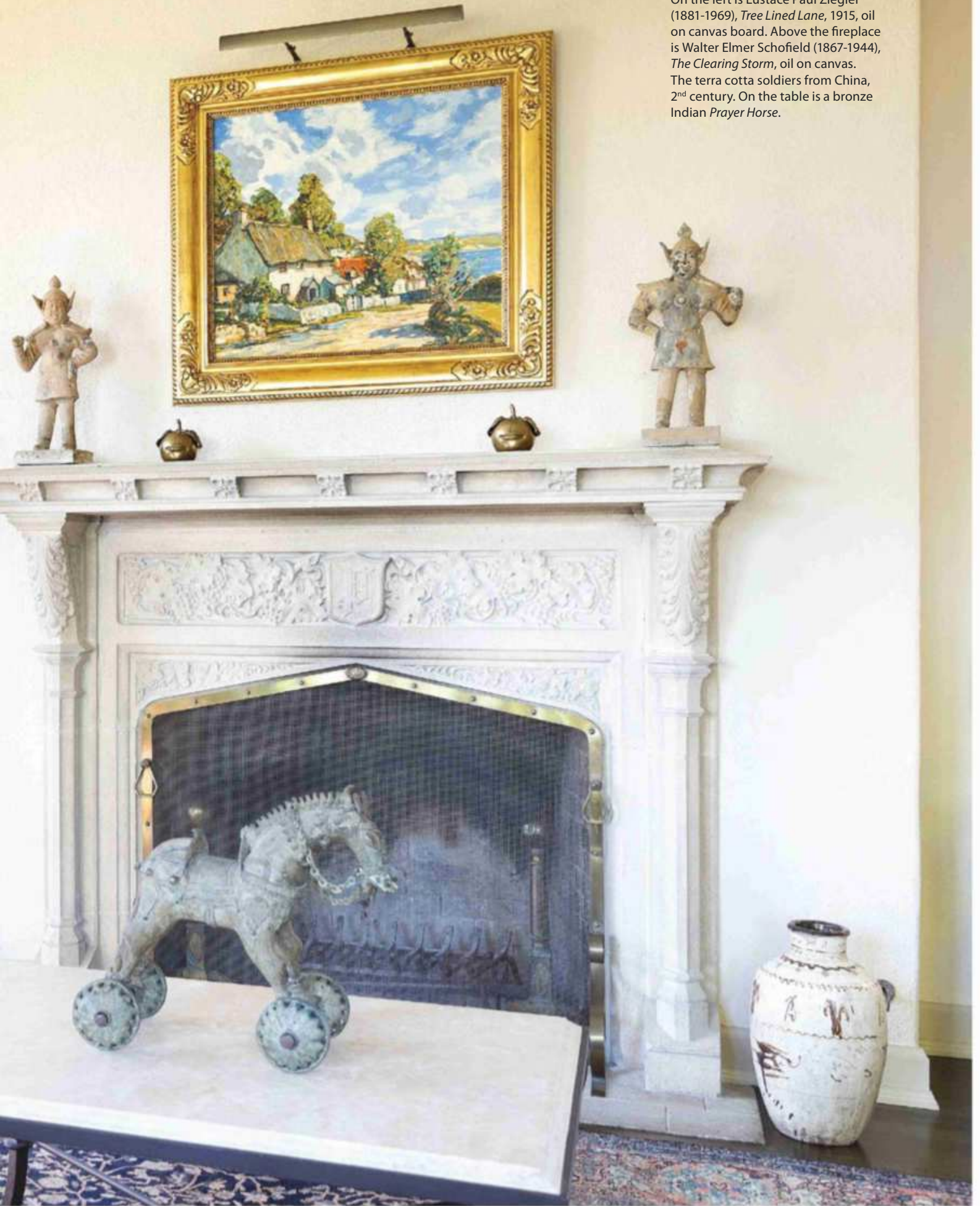
PERIOD PIECE

Phil Feldsine's home is a love letter to historical art and design

By John O'Hern Photography by Francis Smith



On the left is Eustace Paul Ziegler (1881-1969), *Tree Lined Lane*, 1915, oil on canvas board. Above the fireplace is Walter Elmer Schofield (1867-1944), *The Clearing Storm*, oil on canvas. The terra cotta soldiers from China, 2nd century. On the table is a bronze Indian Prayer Horse.





Phil Feldsine's Tudor revival home along the shores of Lake Washington near Seattle.

Phil Feldsine grew up in the Hudson River Valley of New York State and was used to “houses with historical character.” When he and Jill Hofstrand were looking for a house in Seattle, they found a period Tudor revival on the shores of Lake Washington designed by Arthur Loveless with gardens by the Olmsted Brothers, sons of the Central Park designer Frederick Law Olmsted. Both house and gardens were in disrepair but the couple were up to the challenge.

A scientist used to looking at things in detail and wanting the project to

be true to the integrity of its original character, Feldsine set about restoring house and gardens. He advised his landscape designers, Richard Hartledge and Jason Morse of the Seattle firm AHBL, that no new plants that weren't available when the garden was at its peak in the '30s and '40s could be introduced. In the house, he wanted to keep to Loveless's design but replaced all electrical, mechanical and plumbing systems to make living in an old house easier. When he commissioned Aaron Mollick of Stuart Silk Architects, now StudioAM Architects, to design a coach

house and porte-cochère he advised the architect, “I want this to look like Arthur Loveless did it!” The result is a building totally at one with the original residence.

Hofstrand found a photo of the original owner's daughter sitting by a fountain in the garden with the bronze replica sculpture that was missing: *Putto with Dolphin* by the Renaissance sculptor Andrea del Verrocchio (1435–1488). The original was in Palazzo Vecchio (Palazzo della Signoria), Florence, Italy. Armed with this knowledge the couple have since been able to find a replacement.



On the landing is James Sessions (1882-1962), *Blue Nose Schooner*, watercolor. Below the railing is Sydney Laurence (1865-1940) *Mt. McKinley* 1927, oil on canvas. The large painting is Pieter J. L. van Veen (1875-1961) *Cathedral Reims Façade*, 1925, oil on canvas.

The couple also did their research and sourced everything from period light sconces and period phones for the house to cement tiles for the roof of the coach house. Among the new systems, invisible but integral, is an electronic system to control everything from lights to sound. Feldsine has said, "So, now restored, basically you have the 2012 house in the skin of an Arthur Loveless Tudor."

Within that skin is a growing collection of fine art that could have

been in the home during the residency of its first owners, who lived there from 1927 to the 1990s.

Feldsine has known and worked with Allan Kollar of A.J. Kollar Fine Paintings in Seattle for 25 years. The two were introduced by an interior designer when Feldsine was building a home on Mercer Island. "Over the years," Feldsine says, "if Allan gets a piece by a well-known artist and well-valued, he gives me a call. In December, 2016 I sold my company and have

been able to step up my collecting. I've probably bought 25 pieces from Allan and five or six at Christie's auctions."

Although provenance isn't a primary concern for the collector, several pieces have an illustrious pedigree. Recently, Kollar has been working with a distinguished collector who is slowly liquidating his collection.

Kollar recently told me, "Phil has done a marvelous job. His attention to the historical remodel of his home and the Olmsted Brothers gardens is beautifully



Above the stairs is Guy Carleton Wiggins (1883-1962), *Old Trinity, New York*, ca. 1935-43, oil on canvas board. Below it is Eustace Paul Ziegler (1881-1969), *Afternoon in the Tatoosh, Sunrise Ridge, Mount Rainier*, oil on panel. Above the table is Ziegler's, *Horse at Rest*, oil on panel. In the hall is Willard Metcalf (1858-1925), *The Old Farm*, 1921, oil on canvas. On the right is Paul Cornoyer (1864-1923), *New York City*, oil on canvas.



To the left of the china cabinet is a drawing by Marie Laurencin (1883-1956), *Seated Woman Sewing*. Above the cabinet is Frank Rudolf Humpal (1895-1948), *Turning Under*, oil on canvas. On the right is Henri de Toulouse-Lautrec (1864-1901), *Miss May Belfort with her Hair Down*, 1895, lithograph.

reinstated. The house is a perfect setting for his art collection. He has selectively chosen art on the basis of aesthetics and historical reference. He has traded up (as we say) after living with some art objects, while continuing to educate himself. Phil has a good eye, and has been willing to step up when he realized a certain work of art will only come his way once in his collecting career."

Feldsine says, "I've never taken an art course. I'm a microbiologist. I buy what my eye likes and what I recognize as quality." Among the works that caught his eye were two lithographs by George Bellows, *A Stag at Sharkey's*, 1917, and *Dempsey Through the Ropes*, 1923. Both had been in the collection of the family of A. Conger Goodyear for years. Goodyear was a founder and the first president of the Museum of Modern Art in New York.

The collector admires Bellows'



Left: In the dining room is Henri de Toulouse-Lautrec (1864-1901), *Aux Varietes, Mademoiselle Lender et Brasseur*, 1893, lithograph (L'Escarmouche Edition). Top right: On the left is George Bellows (1882-1925), *Dempsey Through the Ropes* 1923, lithograph, (Bolton Brown Impression). John Singer Sargent (1856-1925), *Villa Torlonia, Frascati*, 1907, oil on canvas. Bottom right: Above the sideboard is George Bellows (1882-1925), *A Stag at Sharkey's*, 1917, lithograph, 5/98. On the right is John Singer Sargent (1856-1925), *San Geremia*, ca. 1903-07, watercolor and pencil on paper.



On the left in the kitchen is John Singer Sargent (1856-1925), *Port Scene II*, ca. 1879, watercolor and graphite on paper. In the center is Frederic Edwin Church (1826-1900), *View of Kaaterskill Clove, New York*, oil on paper. In the foreground is Guy Carleton Wiggins (1883-1962), *Old Trinity, New York*, ca. 1935-43, oil on canvas board.

command of anatomy in the musculature of the boxers and his ability at caricature in his representation of the men around the ring.

Dempsey Through the Ropes hangs next to a John Singer Sargent oil, *Villa Torlonia, Frascati*, 1907, one of several Sargents in the collection. *Sharkey's*, in fact, hangs next to Sargent's watercolor, *San Geremia*, circa 1903 to 1907, in the couple's family room.

"I like Sargent's use of color and his impressionistic style," Feldsine says. "He doesn't paint every detail and it's a little abstract. Every time I walk by his paintings, I stop and take a look. I've never been interested in modern art. I can't figure out what it is. As a technical guy I can't see minimalism."

But he does see, know and understand the work he collects and he enjoys the stories behind the paintings. *Cathedral Reims Façade*, 1925, by Pieter



Left: On the left in the kitchen is John Sloan (1871-1951), *Snowstorm in the Village*, 1925, etching. In the distance is Abel Warshawsky (1883-1962), *San Tropez*, oil on canvas. Top right: To the left of the door is Robert Swain Gifford (1840-1905), *Landscape with a Bridge over a Stream*, oil on canvas. In the center is Winslow Homer (1836-1910), *Boy in a Small Boat*, 1880, watercolor. Bottom right: On the left is Winslow Homer (1836-1910), *Boy in a Small Boat*, watercolor. To the left of the door way is his *Schooners at Anchor*, 1880, watercolor. Through the doorway is John Singer Sargent (1856-1925), *Portrait of Charles Alexander Giron*, 1884, oil on canvas. On the right is Homer's watercolor, *Waiting*, 1880.

J. L. van Veen hangs in a large stairway. Feldsine tells the story of van Veen's traveling around Europe after World War I, painting the facades of cathedrals, thinking they wouldn't survive in another world war. Miraculously, they did. Although any painting of the façade of Reims recalls Monet, van Veen's approach to light and context was very different. The collector relates that the painting was the centerpiece at an exhibition at the Smithsonian. "That feels good," he says.

A collection of five Henri de Toulouse-Lautrec lithographs had been amassed by the senior director of the board of the Seattle Art Museum and gave Feldsine the opportunity to acquire a lifetime's searching and collecting in one purchase. He also acquired three Winslow Homer watercolors at one time as they were being deaccessioned from an important private collection. His Willard Metcalf languished in storage in a Georgia museum for five decades. It now has a home where it can be enjoyed.

Feldsine comments that art makes a home warm, inviting and visually interesting. "Buy what your eye likes," he says, "and make sure it's visually interesting and is compatible with the house." ■



Above the period phone is Myra Albert Wiggins (1869-1956), *Peruvian Lilies (with Snow Berries)*, oil on canvas board. On the mantel is Henri de Toulouse-Lautrec (1864-1901), *Charles Maurin*, 1898, drypoint.

GALLERY SHOWS

Previews of upcoming shows of historic American art at galleries across the country.



Edward Dufner (1871-1957), *Morning by the Lake* (detail). Oil on canvas, 20 x 24 in., signed lower right: "Edward Dufner A.N.A.". On view A.J. Kollar Fine Paintings.

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A new exhibition for sculptor Alexander Archipenko, his first since 2005, opens November 9 in New York City

96 Breaking All Bounds

Women artists take center stage at Hawthorne Fine Art's fall exhibit and sale

Truth and Beauty

Michael Rosenfeld Gallery features works by Charles White alongside those of his artistic friends

Through November 10
Michael Rosenfeld Gallery
100 11th Avenue
New York, NY 10011
t: (212) 247-0082
www.michaelrosenfeldart.com

Charles White (1918–1979) was given his first set of oil paints by his mother when he was 7 years old. When they would travel into the city from Chicago’s South Side, she would drop him off at the Chicago Public Library since, even then, he

was such a voracious reader. Often, he would take a break and walk across the street to the Art Institute of Chicago to look at the paintings.

At the library he had resolved to start with A and work his way through the alphabet, a task he didn’t complete. Spared the fate of his grandmother and other relatives who were slaves in the south, he did, however, live in a divided city and was no stranger to racism. On his journeys through the stacks of the library when he was 14 years old he came across Alain Locke’s *The New Negro* which instilled in him a sense of pride in his heritage. White wrote, “I had never

realized that Negro people had done so much in the world of culture, that they had contributed so much to the development of America, it became a kind of secret life, a new world of facts and ideas.”

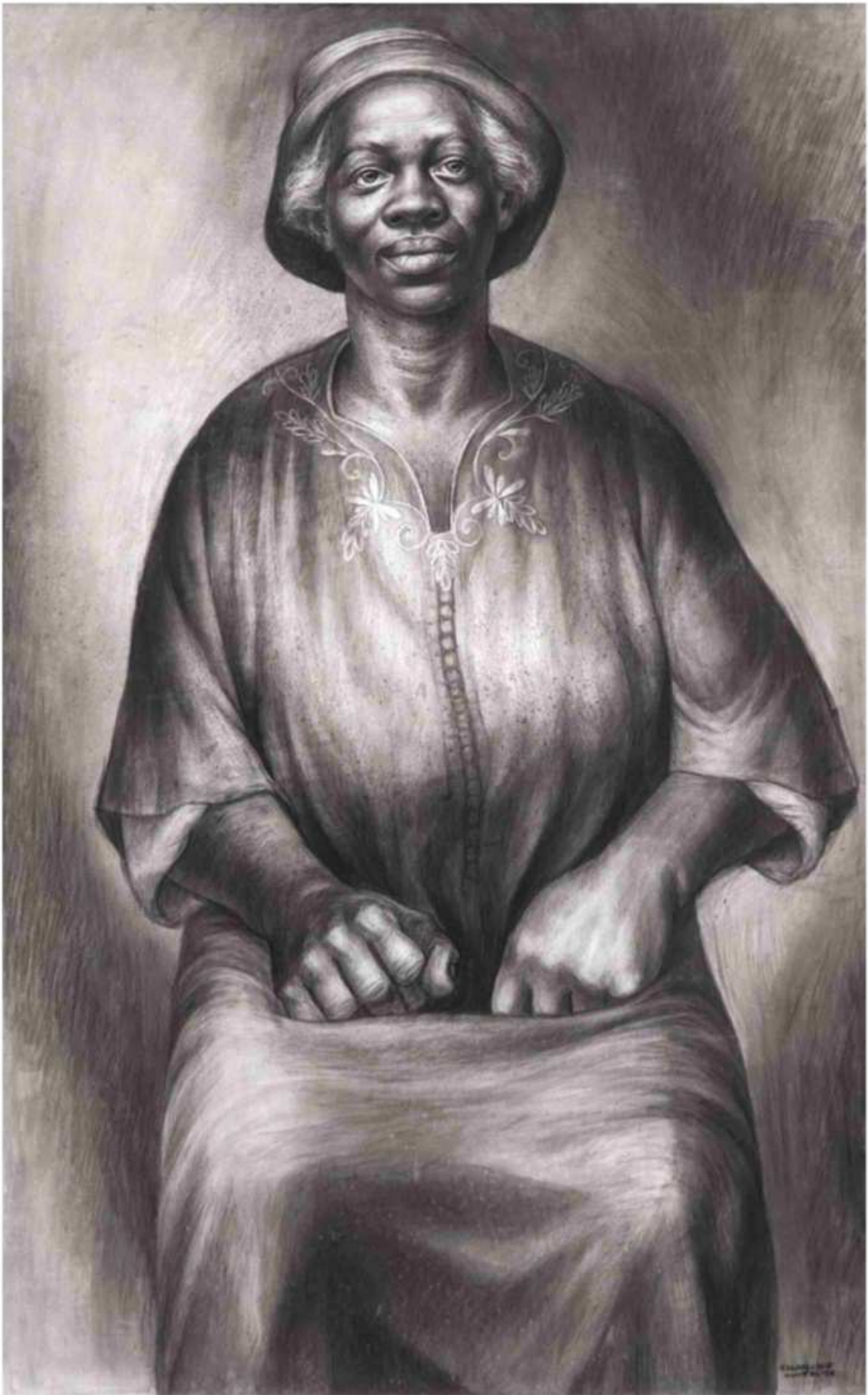
He continued, “For a while I kept this newfound knowledge to myself. It became a kind of secret life, a new world of facts and ideas in diametric opposition to what was being taught in the classrooms and textbooks as unquestionable truth. But then, the clash began to come out in the open.

“I would ask my teachers why they never mentioned a Negro in history. I would bring up the name of Crispus Attucks, the first martyr of the American Revolution of 1776, or of Denmark Vesey, Nat Turner and Frederick Douglass... The histories from which we were taught, they would say, were written by competent people, and whatever they did not mention was simply not important enough to mention. When I spoke up about these ignored great figures, I would be told to sit down and shut up. In public speaking classes, whenever I had a chance to speak, it would be about these discoveries of mine. The other Negro students were often embarrassed by this. It had been deeply ingrained in them as in me in my first school years, that to be a Negro was something of which to be ashamed;



Charles White (1918-1979), Paul Robeson, 1973.
Oil and graphite on illustration board,
41½ x 41½ in., signed.

Opposite page: **Charles White (1918-1979), I Been Rebuked & I Been Scorned, 1954.** Wolff crayon and charcoal on Anjac illustration board, 43½ x 27¼ in., signed.





that the Negro people were an inferior people, illiterate, uncouth.”

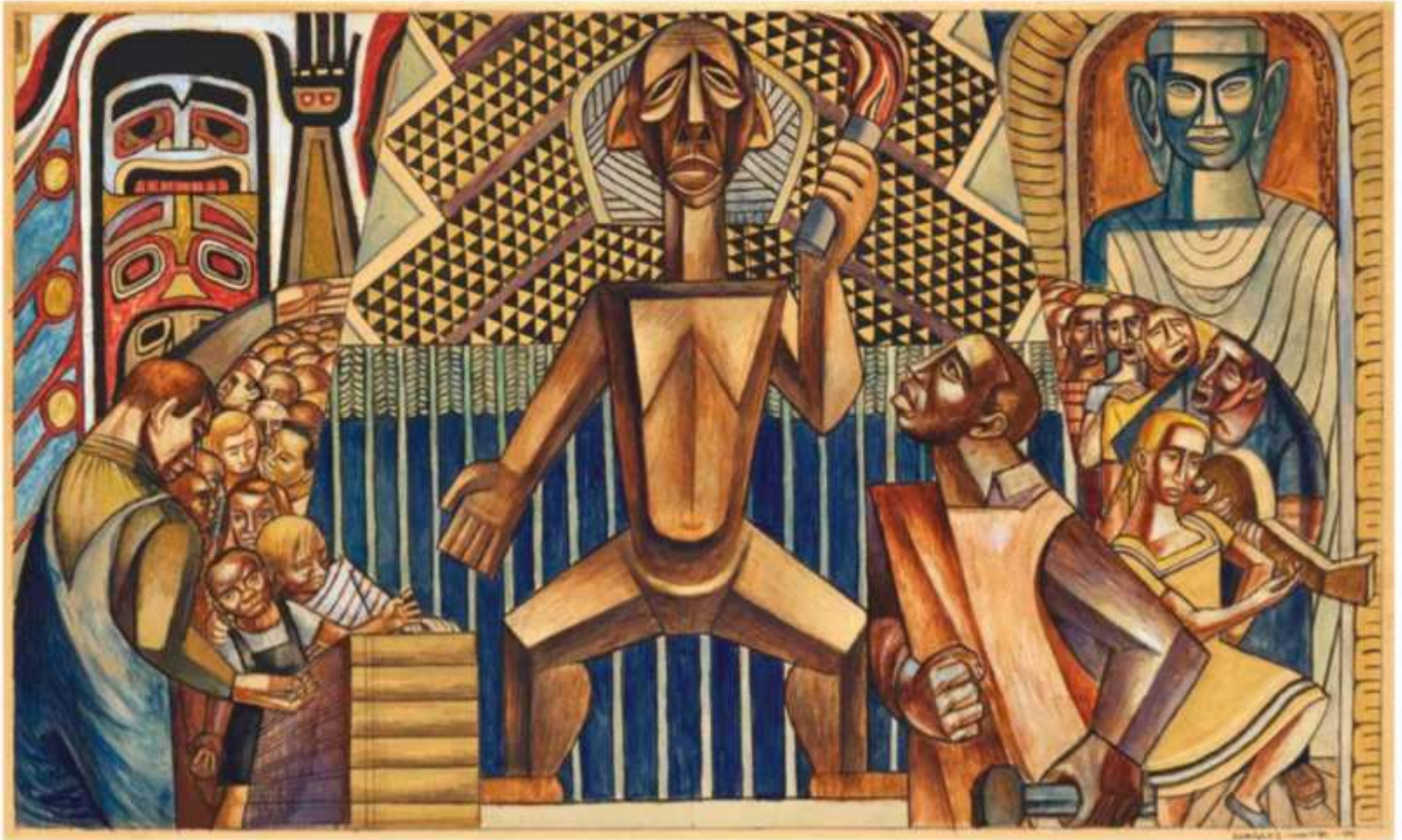
White continued to speak up and to express himself in paintings, drawings and prints, becoming an eloquent voice for his generation. In 1972 he was elected to the National Academy of Design.

Michael Rosenfeld Gallery in New York is showing the exhibition *Truth & Beauty: Charles White and His Circle*, through November 10. The exhibition “features the work of Charles White along with a selection of works from his artistic circle of friendships that include John Biggers, Eldzier Cortor, Roy DeCarava, Philip Evergood, Robert Gwathmey, David Hammons, Jacob Lawrence, Norman Lewis, Betye Saar, Ben Shahn, and Hale Woodruff.”

The exhibition runs concurrently with the first museum retrospective of his work in 30 years, *Charles White: A Retrospective*, at the Museum of Modern Art through January 13. The retrospective, which began at the Art Institute of Chicago, will be at the Los Angeles County Museum of Art February 16 through September 19, 2019. Rosenfeld Gallery notes that “White’s work will also be included in the traveling group exhibition *Soul of a Nation: Art in the Age of Black Power*, organized by Tate Modern, London, on display at the Brooklyn Museum through February 3, 2019. Michael Rosenfeld Gallery is a proud lender to both of these exhibitions.”

White eschewed the trend toward abstract expressionism but explored the concept of cubism and the work of the Mexican muralists Diego Rivera and José Clemente Orozco. His paintings of the '30s and '40s, such as an *Untitled* work from 1945, reflect that influence. He later turned to rendering portraits in a more socially realistic way as in the striking drawing, *I Been Rebuked & I Been Scorned*. The drawing was inspired by the spiritual of the same name which was sung nine years later by Mahalia

Charles White (1918-1979), *Juba*, 1962. Wolff crayon and charcoal on illustration board, 53¼ x 23¼ in., signed.



Charles White (1918-1979), *Untitled*, 1945. Tempera and graphite on illustration board, 14⁵/₈ x 24¹/₈ in., signed.

Jackson when Dr. Martin Luther King Jr. delivered his “I Have a Dream” speech in Washington, D.C. White’s sitter embodies the passive resistance advocated by Mahatma Gandhi

decades before and later espoused by Dr. King. Another highlight of the Rosenfeld exhibition is a 1973 portrait of Paul Robeson created for the bass baritone

and stage/film actor’s 75th birthday event at Carnegie Hall. Both White and Robeson were called before the House Un-American Activities Committee (HUAC) for their political activism but, for unknown reasons, White’s appearance was cancelled. At his appearance before HUAC, chaired by Francis E. Walter, a Democrat from Pennsylvania, Robeson said, “My mother was born in your state, Mr. Walter, and my mother was a Quaker, and my ancestors in the time of Washington baked bread for George Washington’s troops when they crossed the Delaware, and my own father was a slave. I stand here struggling for the rights of my people to be full citizens in this country. And they are not.”

White wrote, “Paint is the only weapon I have with which to fight what I resent. If I could write, I would write about it. If I could talk, I would talk about it. Since I paint, I must paint about it.” ■



Charles White (1918-1979), *Juba #2*, 1965. Wolff crayon and oil wash on illustration board, 25¹/₂ x 35 in., signed.

The Natural and the Human

A new show at Vose Galleries asks what makes us human



N.C. Wyeth (1882-1945), *Still Life with Footed Cream Pitcher*, ca. 1938. Oil on canvas, 25½ x 40⅞ in., signed upper right: 'N. C. Wyeth'.

Opening November 17

Vose Galleries

238 Newbury Street

Boston, MA 02116

t: (617) 536-6176

www.vosegalleries.com

Ralph Albert Blakelock (1847-1919) traveled among the Native American tribes of the West at a time when their lifestyle and rituals were still relatively untainted by the westward expansion of America. Blakelock admired their mystical and

natural connection to nature. As his career progressed, Blakelock turned inward and relied more on memory to paint scenes of nature. His influence on the development of American modern art, if forgotten today, was extraordinary in his lifetime. Marsden Hartley said his paintings were a “plausible basis for a genuine American art.” In the early years of the 20th century his paintings sold better than those of the French impressionists. But during the height of his notoriety he was confined to a mental institution with schizophrenia—separated from Nature and his own.

His painting *Landscape with Shepherd* is featured in the exhibition *Human/*

Nature at Vose Galleries in Boston, opening November 17.

The gallery notes, “In this exhibition we’ve chosen to focus on artists’ experiences of the natural world versus the human world and ascertain the lines where these two worlds converge. Each painting exists along a spectrum between the two poles and in deciding where these paintings fall, we’ve relied primarily on the power dynamic within the painting. To what extent are the human inhabitants of each painting in command of their surroundings? On one end are wild, uninhabited landscapes. As we move toward the human side of the spectrum, there is



Ellen Emmet Rand (1875-1941), *Woman Before the Mirror*, 1925. Oil on board, 27 $\frac{7}{8}$ x 21 $\frac{1}{2}$ in., signed upper right: 'Ellen Emmet Rand / 1925'.

Ralph Albert
Blakelock
(1847-1919),
*Landscape with
Shepherd.*
Oil on canvas,
16 x 24 ¼ in.,
signed lower
right: 'R. A.
Blakelock'.



Howard Logan Hildebrandt (1872-1958), *Working on the Road*, ca. 1935. Oil on canvas, 48 x 72 in., signed lower right: 'H L Hildebrandt'.



Samuel Adams Hudson (1813-1894), *The Great Curve of the Boston & Worcester RR at Newton*, 1852. Oil on canvas, 25¼ x 30¼ in.

little or no reference to nature.”

Blakelock’s scene is one of man and nature in equilibrium but an equilibrium where man always has the upper hand—a divine right granted in the Garden of Eden.

The exhibition catalogue quotes Edward G. Bulwer-Lytton (1803-1873), the English writer and politician, who wrote, “Art does not imitate nature, but it founds itself on the study of nature—takes from nature the selections which best accord with its own intention, and then bestows on them that which nature does not possess, viz. the mind and the soul of man.”

His anthropocentric view of man

is at the opposite end of the spectrum from Blakelock’s experience of Native American tribes.

A bucolic landscape is invaded by *The Great Curve of the Boston & Worcester RR at Newton*, a painting by Samuel Adams Hudson (1813-1894). Primeval nature is present in the decaying tree stump in the left foreground and domesticated nature in the cows in their pasture and the men fishing in the river.

Howard Logan Hildebrandt (1872-1958) was primarily a portrait painter. His *Working on the Road* shows the proud workmen extending the biblical “dominion” across the landscape

which appears almost incidentally in the background as in a Renaissance portrait.

Ellen Emmet Rand (1875-1941) was one of the country’s most successful portrait painters of the elite in the early 20th century. The pensive sitter in *Woman Before the Mirror* averts her face from the viewer but gazes back through her reflection. The figure is self-reflective rather than part of a larger context, cosseted in her corset.

In his novel *The Tree* English novelist John Fowles wrote “The evolution of human mentality has put us all in vitro now, behind the glass wall of our own ingenuity.” ■

Impressionist Views

Works of American impressionism are on view at A. J. Kollar Fine Paintings

November 1-December 1

A. J. Kollar Fine Paintings

1421 E. Aloha Street
Seattle, WA 98112
t: (206) 323-2156
www.ajkollar.com

This November, A. J. Kollar Fine Paintings highlights works of American impressionist landscapes. From Italian water scenes to snowscapes to spring mornings, the show encompasses the genre from the late-19th to early-20th centuries. Works by John Singer Sargent, John La Farge, Edward Willis Redfield, Robert Vonnoh, Henry Hobart Nichols and Theodore Robinson, among others, will be on view.

Though he is primarily known for his portraits, Sargent used the “spontaneous” medium of watercolor to capture his environment. “It is known that Sargent painted the majority of watercolors on location for his own personal pleasure,” says gallery owner Allan J. Kollar. “They were a record of his ever-changing environment; an artist’s view, to say the least, and often a view few artists dared to attempt. Sargent was



John La Farge (1835-1957), *Winter Thaw*, 1874. Oil on panel, 9¼ x 12 in., signed and dated lower left: ‘J. LaFarge 1874’.



John Singer Sargent
(1856-1925), *The
Jetty at San Vigilio*.
Watercolor and
pencil on paper,
13¾ x 21⅞ in., signed
lower left.



Theodore Robinson
(1852-1896), *Country
Road*. Oil on canvas,
13¾ x 9¾ in., signed
lower left: 'Th.
Robinson'.

constantly challenging himself with his perspective of a location, figures in motion, a sensitivity to light, silence, and/or nature.” *The Jetty at San Vigilio* exemplifies that challenge of perspective with an almost abstract foreground, the scene slowly coming together in the viewer’s eyes as they explore and discover the rest of the painting.

Vonnoh’s *Pleasant Valley, Old Lyme Connecticut* presents a similar sort of visual deception, with the titular valley obstructed by late winter birch trees. Kollar suggests that the composition may have been inspired by the work of Camille Pissarro, who was exhibiting in Paris while Vonnoh spent time in Giverny, in the Normandy region of France. He adds, “Pissarro had a series of late winter landscape paintings in mauve pigment with the composition visible through deciduous trees. This work was painted in 1908, a time when Vonnoh came back from France for a short stay in Connecticut before



Robert Reid (1862-1919), *The Brook*, ca. 1906. Oil on canvas, 29½ x 26¼ in., signed lower right: 'Robert Reid'.

traveling back to France.”

Robinson, too, spent time in Giverny. There he visited founder of French Impressionism Claude Monet

in the late 1880s, and Robinson’s own paintings were pivotal to growing awareness of American impressionism. In his *Country Road*, a road blanketed

with recently fallen snow leads the viewer to an unknown destination.

In 1873, John La Farge completed his first major mural in Boston’s



Robert Vonnob (1858-1933), *Pleasant Valley – Old Lyme, Connecticut*, 1908. Oil on canvas, 16 x 20 in., signed lower left: 'Vonnob'; titled on verso stretcher.

Trinity Church. *Winter Thaw* was painted in that same period, serving as a break from the large formats the artist was being awarded. The subject matter as well, a hazy, bucolic scene, is a deviation from religious iconography. "There is a sense of weightlessness recorded in this oil painting, as the filtered light crosses the landscape creating a poetic glow as a season changes," Kollar says.

The *American Impressionist Landscape Exhibition* opens November 1 at A.J. Kollar Fine Paintings and hangs through December 1. ■



Henry Hobart Nichols (1869-1962), *Snow Fall*. Oil on canvas, 25 x 30 1/4 in., signed lower left (partially obscured by artist reworking); inscribed with title on verso.

From Particle to Pixel

A new exhibition at D. Wigmore Fine Art explores Francis Celentano's Alpha and Electra series

Through November 16

D. Wigmore Fine Art

152 W. 57th Street 3rd Floor

New York, NY 10019

t: (212) 581-1657

www.dwigmore.com

by Emily Lenz, director, D. Wigmore Fine Art

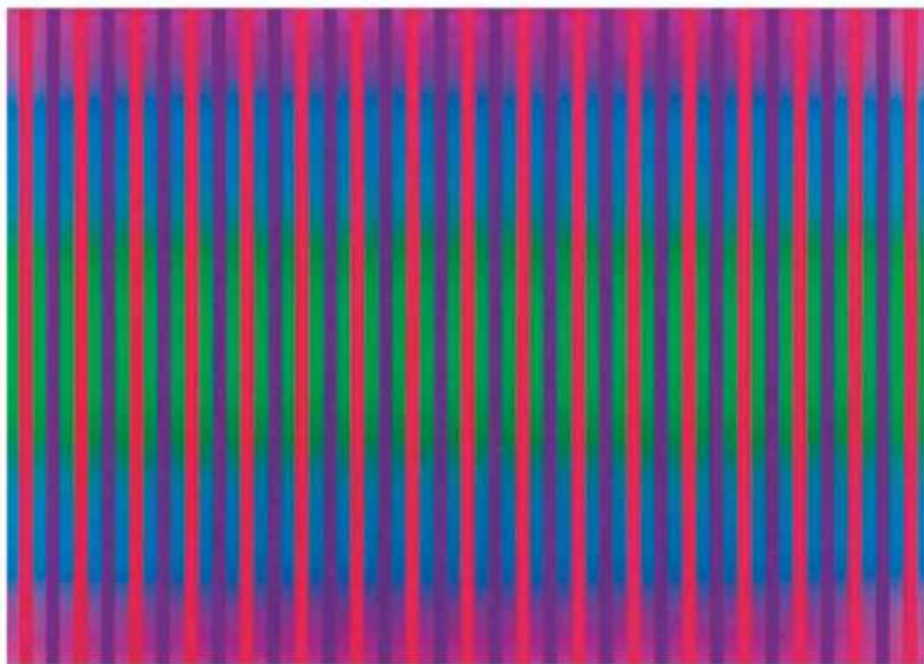
For our first solo exhibition for Francis Celentano, we have selected two bodies of work, the *Alpha* series (1968–1971) and the *Electra* series (1990–1992) to demonstrate the artist's use of color and structure, often through patterning, to create a unique viewing experience. In the two series, we see Celentano's methodical development for each series, his embrace of technology available at the

time, and his ceaseless exploring of the endless possibilities of color.

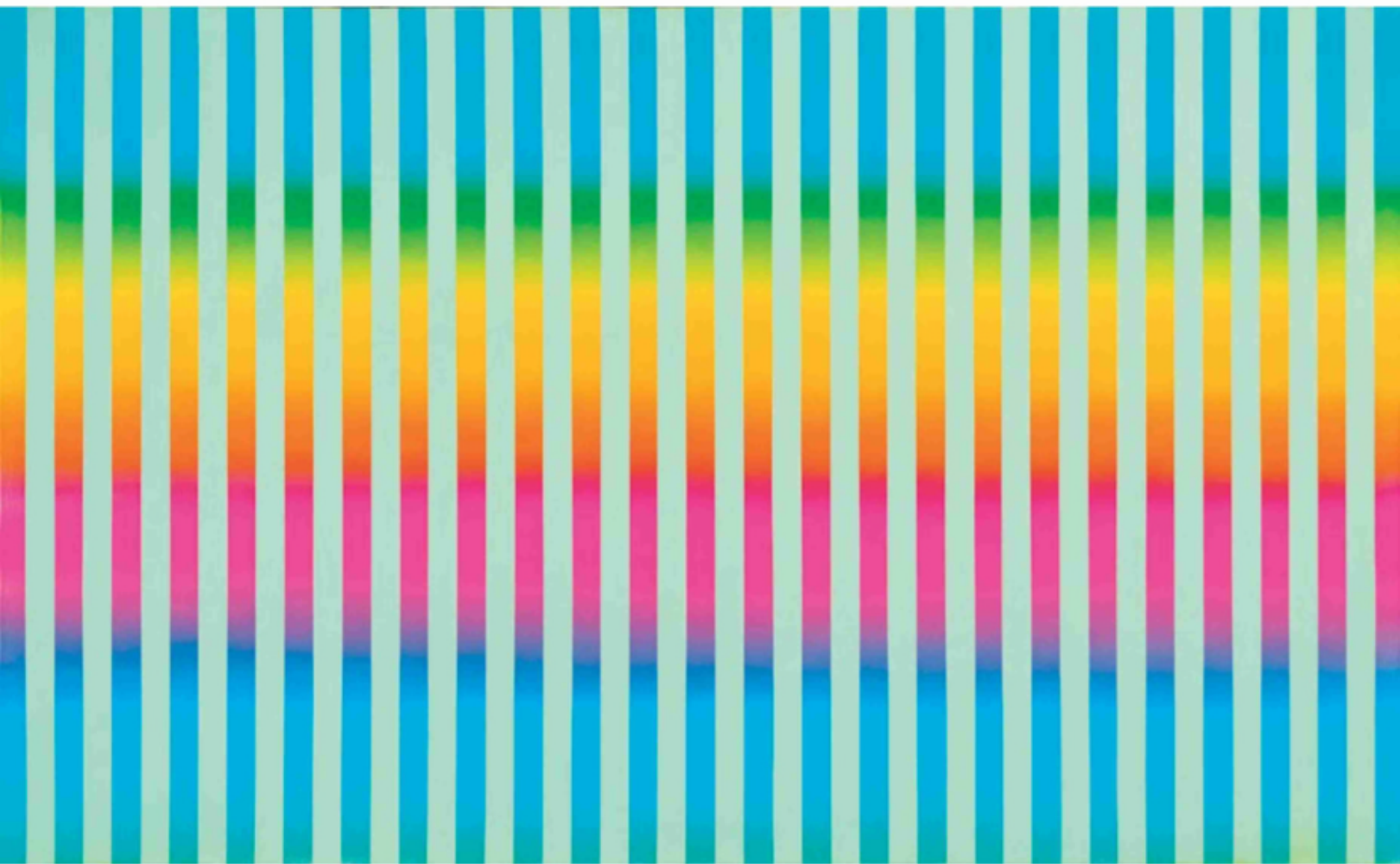
Celentano came to national attention with his painting *Lavender Creed* (1964) in MoMA's 1965 exhibition *The Responsive Eye*, which announced the new international style Op art. His style at the time, like *Screen* (1965), was more Hard Edge than Op with repeating bold forms in subdued colors of navy blue, purple, and black. Celentano wrote that in these works, he desired to evoke a mood using "carefully calculated, premeditated, and visually measured (intuitively)" forms. He found each composition through small progressive changes in sketches, something he considered a complete rejection of the spontaneous Abstract Expressionist style. Celentano and other Op Art painters' focus on the audience rather than self was considered another rejection of Abstract Expressionism.

Celentano also used studies to establish a technical approach for every series he did. Screen printing, stencils and an airbrush were key to his 1960s compositions as computer programs would later be. Celentano embraced available technology to assist him in executing his vision. This was noticed, and his New York dealer in the 1960s was the Howard Wise Gallery, known for its focus on art and technology. His paintings were, in fact, support for the first computer-generated art exhibition, organized by the Howard Wise Gallery in 1965. The importance of screen printing in the Op works can be seen in a collage study for *Zilos*, 1966. Celentano first created a screen print of a row of increasingly larger black triangles, which he then collaged in mirrored, rotated and repeated strips to find his composition. He scaled up his study for the painting using stencils to maintain the crisp edges of the intricate arrangement.

An important step in Celentano's development was his participation in the International Artists' Seminar in 1965, where he got to know Polish artist Wojciech Fangor (1922–2015). The program, held at Fairleigh Dickinson University in New Jersey, brought international and American artists together in a residential program for the exchange of ideas about new artistic practices. The focus of the 1965 seminar was Op art and ten artists were selected, including Celentano, Fangor and the Paris-based Groupe de Recherche d'Art Visuel (GRAV) artists Yvaral (1934–2002) and Horacio Garcia Rossi (1929–2012). Half of the artists had been in MoMA's *The Responsive Eye* exhibition earlier that year. Vasarely wrote the opening text for the traveling exhibition of works made at the Seminar. He called for Op art to be the art of the time, to reflect the new



Francis Celentano (1928–2016), *Alpha Violet and Purple Alternates*, 1969. Acrylic on canvas, 50 x 70 in., signed and dated verso.



Francis Celentano (1928-2016), *Alpha East*, 1968. Acrylic on canvas, 45 x 72 in., signed and dated verso.

knowledge that emotions were the result of biochemistry and the experience of art was no longer felt in the heart but through the retina. Most impactful for Celentano was seeing how Fangor's gradient transitions of sprayed color and the resulting color pulses provided an alternative to the severity of Op's black and white contrasts. The work Celentano created during his residence at Fairleigh Dickinson and his subsequent work for the next two years remained classically Op, like *Zilos* (1966), but the idea of painting sensuous color was percolating.

In his kinetic paintings from 1967 and 1968, Celentano used drawings and collage to determine the progression of black ellipses on a white circular canvas that would have the desired effect of warping and undulating when rotated by motor. In the kinetic paintings, Celentano felt he had created "a viable, physical presence in which the spectator responds more to the whole and less to elemental parts." The viewer seeing a

work as the whole was one influence that encouraged Celentano to investigate pure color as a controlled experience.

Celentano found his third influence for color upon moving to Seattle, where he accepted a position at the School of Art at University of Washington in 1966. Celentano was hired by Spencer Moseley, director of the School, who was interested in M. E. Chevreul, the 19th-century theorist who held that the juxtaposition of two complementary tones heightened both their intensities. Chevreul's writings, Fangor's soft approach to Op, and his own desire for his paintings to be experiences led Celentano in 1968 to formulate his own strategy for color.

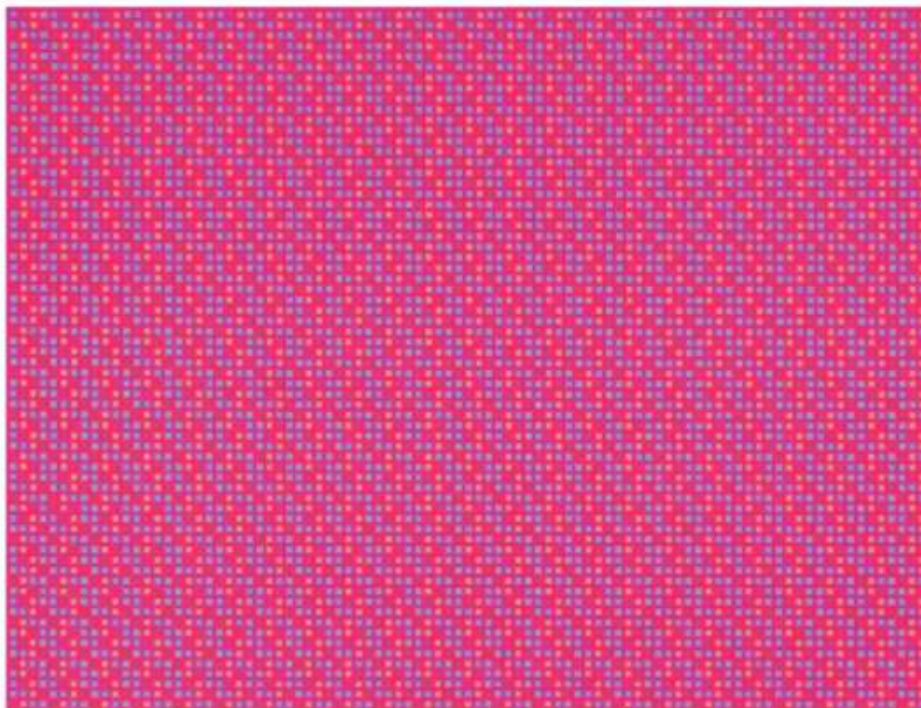
For the *Alpha* series, Celentano used vertical sequences of color bands in a horizontal format with alternating stripes of gradient and uniform color. He used an airbrush, a popular tool for artists at the time, to soften the many color transitions within a single

stripe. The striped structure holds the color while the interaction of sprayed saturated colors creates dramatic tension. With continued looking, the stripes disappear and waves of color ebb and flow in the viewer's space. With close looking, the viewer's eye cannot pin the color down. Instead the color shimmies across the canvas as even the crisp edges of stripes blur. The lively color zips back and forth across the highlighted horizon evident in each work, like the streak of vibrant red in *Alpha Blue* (1969).

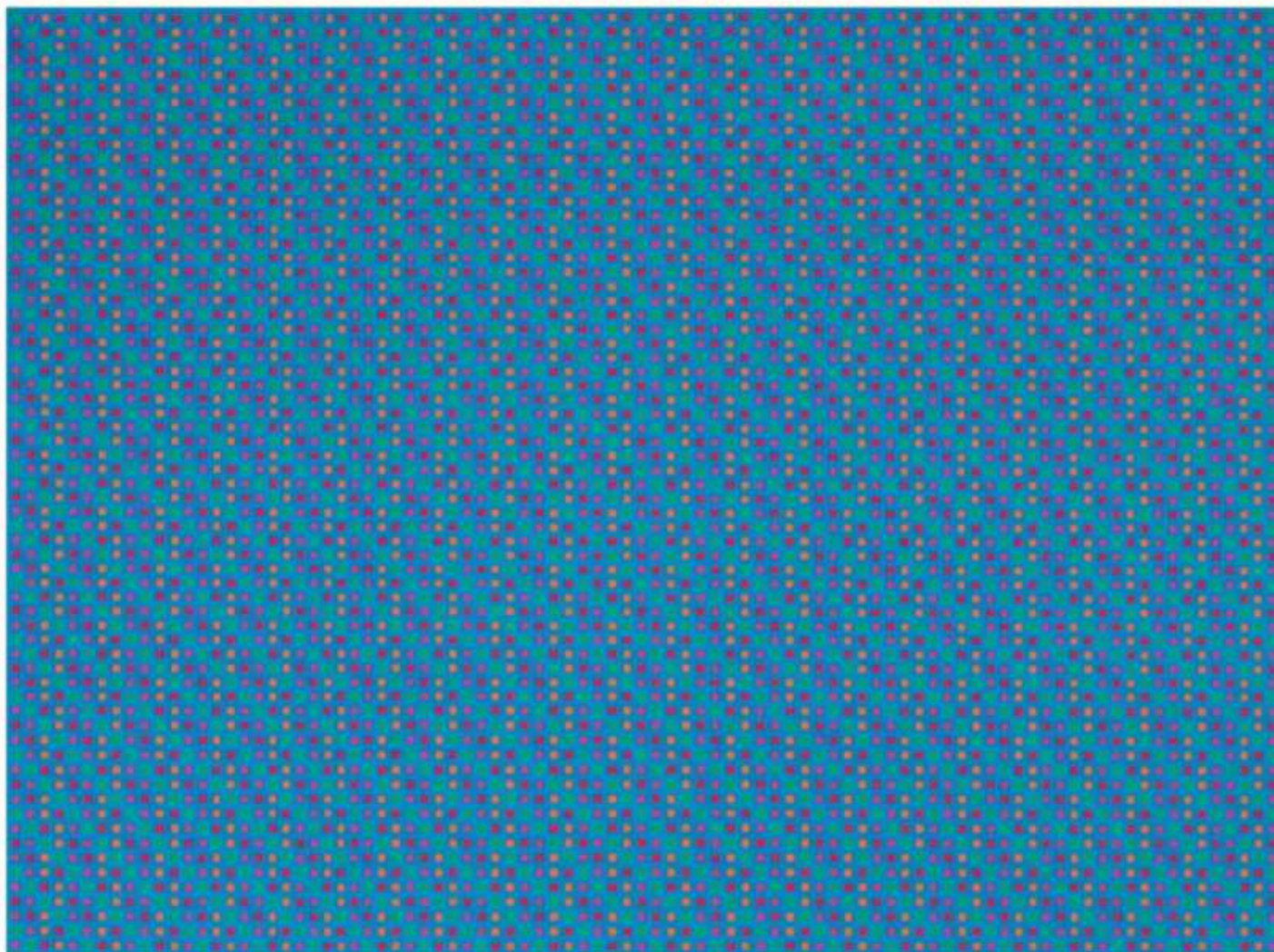
All of this is achieved through Celentano's meticulous technique. In the *Alpha* paintings, Celentano first set down vertical stripes of a single color or white. Next Celentano used an airbrush to spray gradations of high-keyed color in an even and consistent surface on every other stripe. He used a watered down paint to allow the white gesso underneath to provide additional luminosity. So seamless are Celentano's transitions from green to purple to red

then yellow and back again in *Alpha Prime* (1968), it is difficult to sense which colors were laid down first. The result is shimmering color that expands beyond its structure. In *Alpha Prime*, particles of green paint at the top and bottom melt into the purple next to it, as if the viewer is falling down the stripe into a hot yellow center. Celentano's choice of airbrush to apply the paint in very fine particles of pure color adds to the sense of the painting as an atmosphere rather than an object. Unlike most Op artists, Celentano frequently worked with the rectangular canvas rather than the square. This heightens the experience for the viewer as the shape mimics the field of vision, resulting in color extending beyond viewer's peripheral vision.

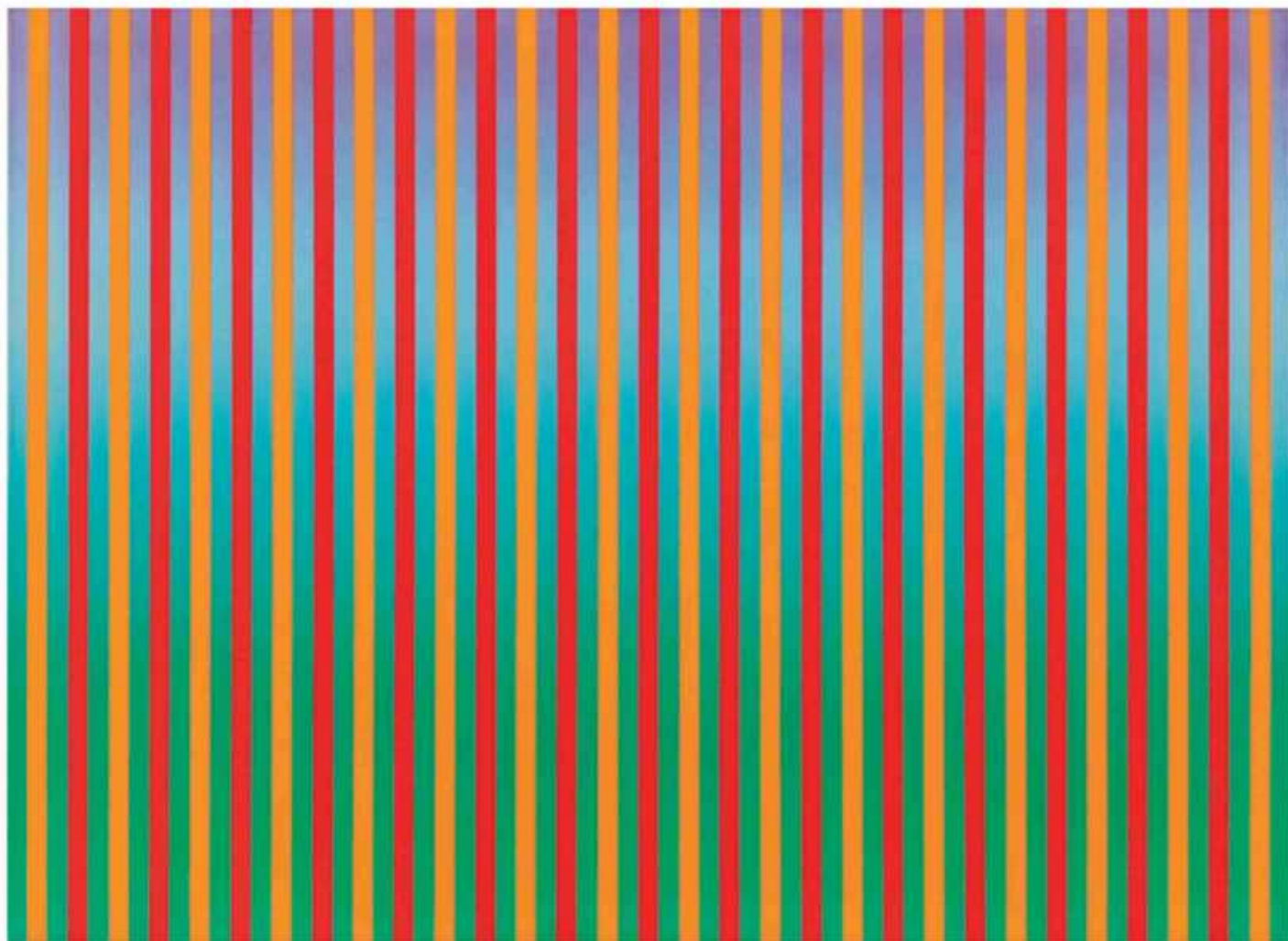
The 1990s brought the age of the pixel with the expansion of personal computers. Imaging programs improved immensely, like Targa, an



Francis Celentano (1928-2016), *Electra #9*, 1991. Acrylic on canvas, 45 x 60 in., signed, dated and titled verso.



Francis Celentano (1928-2016), *Electra #7*, 1990. Acrylic on canvas, 45 x 60 in., signed, dated and titled verso.



Francis Celentano (1928-2016), *Alpha Red and Orange Alternates*, 1969. Acrylic on canvas, 35 x 48 in., signed and dated verso. Images © The Estate of Francis Celentano. Photography by Joshua Nefsky.

early version of Photoshop. In the late 1980s, computer monitors went from displaying about 30,000 colors to nearly 17 million. Celentano, not shy about using technology, set out to see how the computer could help him. For Celentano the particles of color in his *Alpha* paintings became pixels in his *Electra* series. He used the computer program to generate colors within an array of squares on a continuous ground. He selected four colors for the pattern and one as background. Two colors were in the same tone as the background and two in sharp contrast. He arranged the colors into units of four squares, which he flipped and mirrored to create a larger unit of 16 squares, which he repeated throughout the composition. The act of mirroring, flipping and repeating recalls Celentano's Op paintings. He also used the program to determine the scale of

the squares to the background color, as he was interested in how a viewer's distance affects the reading of a painting.

Once Celentano had settled on a color arrangement and scale, he applied the colors selected on the computer monitor to paint on canvas. He created the grids by taping out $\frac{1}{4}$ -inch squares in the case of *Electra* #10 (1991) or $\frac{3}{16}$ -inch squares in the other *Electras*. Only after removing the tape from the canvas could Celentano see if his computer studies translated to traditional materials. The effect is dazzling. The viewer perceives a pattern, but the colors trick the eye, resulting in random light pulses and seemingly endless paths through the painting. From across a room, the *Electra* painting looks like a single field of color, difficult to hold down but overall the background color dominates. Moving closer, the viewer sees varying lines such as diagonals, zigzags and more

complicated paths moving through the image, the result of the mirroring and reversing patterns. Up close, the viewer discovers the lines and dots are in fact pixel-like patterns of squares in four colors. Here Celentano allows the viewer to understand the mystery of the color interactions that creates the sense of an electric field with infinite movement.

Celentano's work across six decades considered in an intellectual, structured approach the emotional effects of color; its sensuous qualities. By identifying patterns and economic ways to execute intricate paintings, Celentano continued to find new series to expand his understanding of color and its effect on all of us. Critic Suzi Gablik said of his paintings, "Color is an event, not a fact." In both the *Alpha* and *Electra* series, Celentano makes this clear. ■

Paintings Before Signatures

Avery Galleries aims to guide new collectors with exhibition opening November 30

**November 30-
January 31**

Avery Galleries

100 Chetwynd Drive
Bryn Mawr, PA 19010
t: (610) 896-0680
www.averygalleries.com

In the eyes of Avery Galleries, buying art shouldn't feel like a shopping expedition. Instead, it should be looked at as an educational journey. Still, they acknowledge, "buying art can be intimidating. There are many variables, and sources of information run the gamut from

comprehensive to incomprehensible." In order to combat that intimidation, for the third year the gallery will host an exhibition aimed at guiding new collectors through the process.

The vast majority of the show's works are priced under \$50,000 while still meeting the gallery's stringent quality standards. Quality, they emphasize, is key. While it might be appealing to nab a Winslow Homer or a John Singer Sargent at a low price, the gallery says, "If the work doesn't truly represent the artist, however, and is only affordable because of the signature, it won't be a part of your collection that provides any real gratification." Instead, new collectors should fall in love with the painting itself, and look at the



Adam Vinson (b. 1978), *In Pursuit*. Oil on panel, 10 x 9¼ in., signed lower left: 'Vinson'.

signature second.

On view is William Edward Norton's *Nocturne*, a top-notch example of the artist's marine works. In the late 1800s, the artist traveled throughout Europe, painting river and coastal scenes, and in 1901 he settled with his wife in New York and vacationed often on Monhegan Island. The gallery notes that in *Nocturne* "he has expertly captured the quiet serenity of night. The hazy quality of the moonlit scene combined with the use of shadowy blues infuse the painting with a wonderful sense of tranquility."

Another water work is *Harbor in Brittany* by John Whorf. Though Whorf had some formal art training, he mostly taught himself to paint during his first journey to Europe. "Whorf created realist depictions of urban and rural imagery, but his finest inspiration came from the Cape Cod landscape, where he ultimately settled," the gallery says. Though he was primarily known as a watercolorist, *Harbor in Brittany* is a fine example of his work in oil.



William Edward Norton (1843-1916), *Nocturne*. Oil on canvas, 25 x 30 in., signed lower right: 'William E. Norton / Atelier'.



John Whorf (1903-1959), *Harbor in Brittany*. Oil on canvas, 14 $\frac{1}{8}$ x 18 $\frac{1}{8}$ in., signed lower right: 'John Whorf'.



Ernest Lawson (1873-1939), *Sketch for Post Office Mural in Short Hills, New Jersey*, 1939. Oil on board, 8 x 12 in.



William Trost Richards (1833-1905), *Seascape*. Oil on panel, 5 $\frac{3}{8}$ x 9 $\frac{1}{4}$ in.

From Ernest Lawson comes *Sketch for Post Office Mural in Short Hills, New Jersey*. Balancing between impressionism and realism, Lawson's work is not easily categorized. This small oil was created as a study for a mural commission he completed

shortly before his death.

Contemporary works will also be available as a part of the exhibition, with the gallery adding, "The fact is that contemporary art can be the most affordable way to embark on the educational journey that is at the

heart of collecting." Paintings by Adam Vinson, Emily Brown, Laura Adams and Frank Mujica will be on view.

New Collectors opens at Avery Galleries' Bryn Mawr, Pennsylvania, location on November 30 and remains on view through January 31, 2019. ■

The Human Form

A new exhibition for sculptor Alexander Archipenko, his first since 2005, opens November 9 in New York City

November 9-December 14

Eykyn Maclean

23 E. 67th Street

New York, NY 10065

t: (212) 772-9425

www.eykynmaclean.com

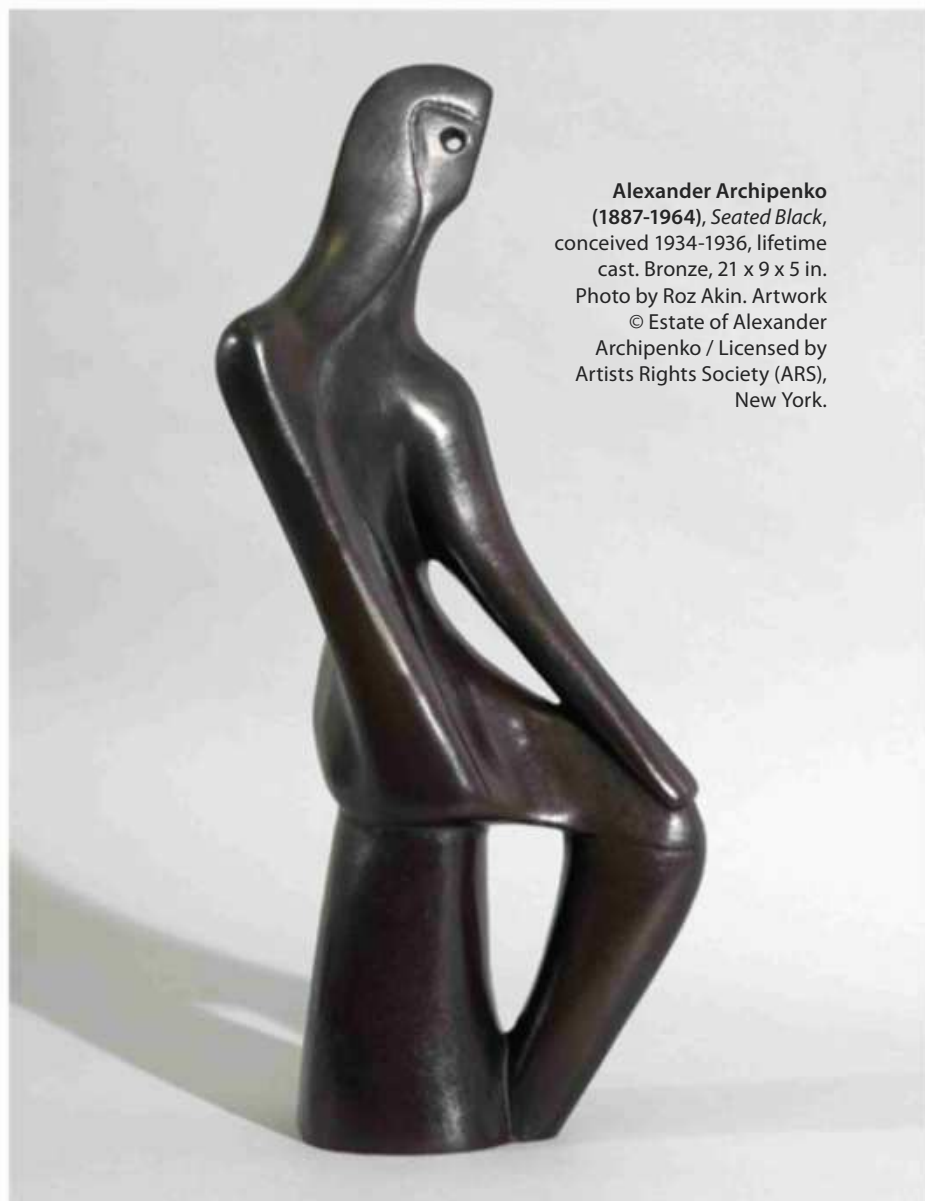
On November 9, Eykyn Maclean in New York City will present *Alexander Archipenko: Space Encircled*, a new solo exhibition that will focus on the Ukrainian-American sculptor and painter's pioneering use of negative space within the human figure.

The exhibition, the first for the artist in New York since 2005, will feature 16 works, including bronzes, terra cotta sculptures and works on paper from the influential avant-garde artist whose work famously appeared at the 1913 *Armory Show*, one of the first large exhibitions of modern art.

"We have an incredibly wide range of materials, including some really great pieces that really sum up the artist," says Nicholas Maclean, co-founder of Eykyn Maclean, who adds that many of the pieces focus on the hallmark of his sculpted work. "He used negative space in such a clear and deliberate way. He felt it was important for him to emphasize the space, and he perceived it as part of the composition itself."

Born in 1887, Archipenko studied art in the early 1900s in Kiev and Moscow before moving to Paris when he was 21 years old. He had influential exhibitions around Europe in the second decade of the 20th century, including the *Armory Show* in 1913. Even early in his career, Archipenko was highly regarded for his cubist forms, joining the ranks of great artists such as Raymond Duchamp-Villon, Georges Braque, Henri Laurens, Joseph Czaky and Pablo Picasso.

"By the time he arrived in America he was greatly revered, especially in Russia, where his cubist and avant-garde works were quite important to the modern art scenes there," says Maclean. "I would say that he is still as established in Western Europe—works are in many collections, especially in Germany, France, Switzerland—and the reception to his work has had a long tradition there. Generally, it seems that more people in Europe recognize his



Alexander Archipenko
(1887-1964), *Seated Black*,
conceived 1934-1936, lifetime
cast. Bronze, 21 x 9 x 5 in.
Photo by Roz Akin. Artwork
© Estate of Alexander
Archipenko / Licensed by
Artists Rights Society (ARS),
New York.



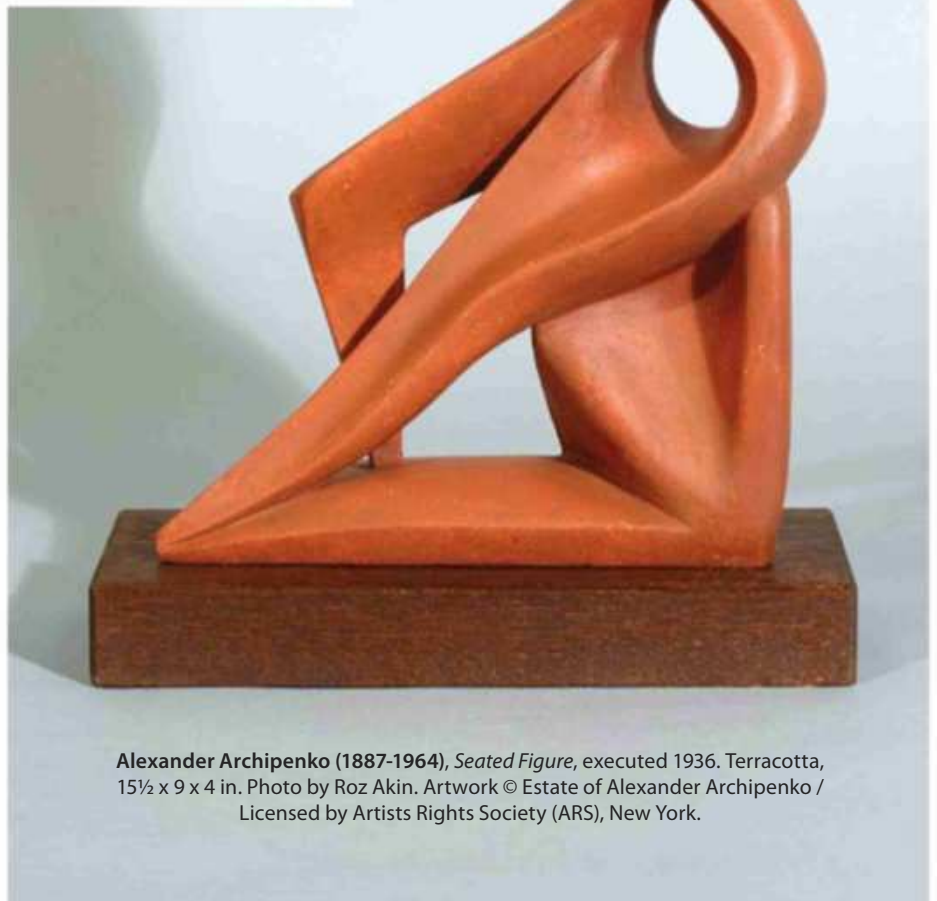
Alexander Archipenko (1887-1964), *Boxers*, conceived 1913-1914, cast 1964. Bronze, 23½ x 16½ x 16 in. Photo by Roz Akin. Artwork © Estate of Alexander Archipenko / Licensed by Artists Rights Society (ARS), New York.

name than in the USA.”

Macleon continues: “What’s impressive about what he did was how he was able to work with the distilled form to produce a cubist sculpture. Certainly Picasso was there at the beginning, as were some other artists, but Archipenko was there from the start, too. When he moved to America it was prudent for his career, but when arrived he was simply less understood than artists like Picasso or Braque, but he was at a critical point with his figures in three dimensions.”

Although Archipenko’s output was steady, he still didn’t produce as much as other artists, and roughly half of his bronzes were cast after his death in 1964, which means a show with this number of works, including lifetime casts and terra cotta works, is an opportunity that is not to be missed.

Alexander Archipenko: Space Encircled continues through December 14. ■



Alexander Archipenko (1887-1964), *Seated Figure*, executed 1936. Terracotta, 15½ x 9 x 4 in. Photo by Roz Akin. Artwork © Estate of Alexander Archipenko / Licensed by Artists Rights Society (ARS), New York.

Breaking All Bounds

Women artists take center stage at Hawthorne Fine Art's fall exhibit and sale

November 1-January 11

Hawthorne Fine Art

12 East 86th Street, Suite 1425
New York, NY 10075

t: (212) 731-0550

www.hawthornefineart.com

In the 19th century, formal artistic training was mainly reserved for men. Some tenacious women, however, pushed their way into the sphere of academic art. These women are the focus of a new exhibition and sale at Hawthorne Fine Art, *Breaking All Bounds: American Women Artists (1819-1945)*.

"I have a longstanding interest in bringing these women forward," says

Jennifer C. Krieger, managing partner at Hawthorne Fine Art. "Last year, we focused on earlier work, and this year's exhibition is mainly artists working in the later 19th century and early 20th century. Recently we were fortunate to acquire a group of paintings by all women artists."

In total, the exhibition will feature between 60 and 65 works from women artists of various renown.



Caroline Lord (1860-1927), *Along the River Bank*, 1918. Oil on canvas, 16 x 22 in., signed and dated 1918 lower right.



Hortense Ferne
(1889-1976), *Activity*,
NYC, ca. 1935. Oil on
canvas, 18 x 23 in.,
signed lower left.



Far left: **Fidelia
Bridges** (1834-1923),
*Birds in a Marshland
Landscape*, 1874.
Watercolor on
paper, 18 x 12 in.,
signed and dated
1874 lower right.



Left: **Grace
Cochrane Sanger**
(1881-?), *Woman
with Red Parasol*. Oil
on board, 16 x 12 in.,
signed on verso.



Maria R. Dixon (1849-1897), *A Quiet Moment*, 1896. Oil on canvas, 26 x 13 in., signed lower left: 'M. R. Dixon'.

Krieger says, “Most people know Jane Peterson. We want to highlight artists whether they are famous now, or deserve to be in the future.”

Known for her scenes of domestic life that often featured mothers and their children, Maria R. Dixon exhibited in the “Women’s Pavilion” at the Centennial Exhibition in Philadelphia in 1876. *A Quiet Moment*, completed a year before her death, features her daughter Tillie as a model.

With her detailed depictions of nature,

Fidelia Bridges was notably the first and only member of the American Watercolor Society. Orphaned at age 15, Bridges found work as a nanny before enrolling in the Pennsylvania Academy of Fine Arts, and she eventually settled in Philadelphia after studying further of study of painting in Italy. Her work appeared as greeting cards and were published in *Scribner’s Monthly* and various books. Her *Birds in a Marshland Landscape* is featured in the Hawthorne exhibition.

Hortense Ferne’s cityscape

Activity, NYC, showcases the quickly modernizing city of 1935, one of her frequent subjects, in an impressionist style. In it, steamboats puff in the harbor, their smoke obscuring Manhattan’s growing skyline.

Other artists featured in *Breaking All Bounds* include John Singer Sargent’s fourth cousin Margaret Sargent, Anna Claypoole Peale, Caroline Lord, Susie M. Barstow and more. The exhibition opens November 1 and remains on view through January 11, 2019. ■

MUSEUM EXHIBITIONS

Insights from top curators about the major exhibitions of historic American art being organized at key American museums.



Richard La Barre Goodwin (1840-1910), *Still Life with Strawberries*, ca. 1885. Oil on canvas, 16 x 20 in. Gift of Alvin and Jean Snowiss, 2011.104. On view at Palmer Museum of Art.

PREVIEWS

100 Object Lessons
Palmer Museum of Art highlights Pennsylvania's place in the still life genre

104 Early Works
A new Georgia O'Keeffe exhibition examines an early, under-studied period of the artist's magnificent career

108 Ways of Nature
Isamu Noguchi is celebrated at the Portland Museum of Art

Object Lessons

Palmer Museum of Art highlights Pennsylvania's place in the still life genre

Through December 16

Palmer Museum of Art

Curtin Road

University Park, PA 16802

t: (814) 865-7672

www.palmermuseum.psu.edu

Recently opened at the Palmer Museum of Art at Penn State is *Object Lessons: American Still-Life Painting in the Nineteenth Century*. The exhibition brings together 22 works that highlight the genre's rich and various traditions, touching on themes from the brevity

of life to nature's bounty. Drawing primarily from the museum's permanent collection, the exhibition is complemented by rarely seen loans from private collections.

Object Lessons serves as a continuation of the Palmer's mission to explore different periods and styles in American art. Director of the museum Erin Coe says, "This exhibition places masterworks from the collection in dialogue with loans from private hands to better understand the development and cultural significance of still life painting in the 19th century, when the genre was at its height of popularity."

Many of the works also have a local Pennsylvania connections. Artists like William Michael Harnett, Albert F. King, Rubens Peale, John Frederick Peto and Severin Roesen were at the forefront of the still life genre and also lived and worked in the state, which Palmer's curator of American art Adam Thomas notes was "a fertile ground for still life painting activity in the 19th century."

German-born Roesen took up residence in Pennsylvania in 1857, and he completed many of his sumptuous florals in his studio in Williamsport. His *Flower Still Life with Nest of Eggs* will be on view in the exhibition.

Charles Caryl Coleman's *Still Life with Peach Blossoms* serves as a focal point in *Object Lessons*. On loan from Art Bridges, it is a visually striking piece measuring 71 by 25 inches. "This 1877 painting calls attention to the global cross-currents of the Aesthetic Movement and complements Elihu Vedder's so-called *Japanese Still Life* of 1892," explains Thomas. Coleman and Vedder were close friends and traveled throughout



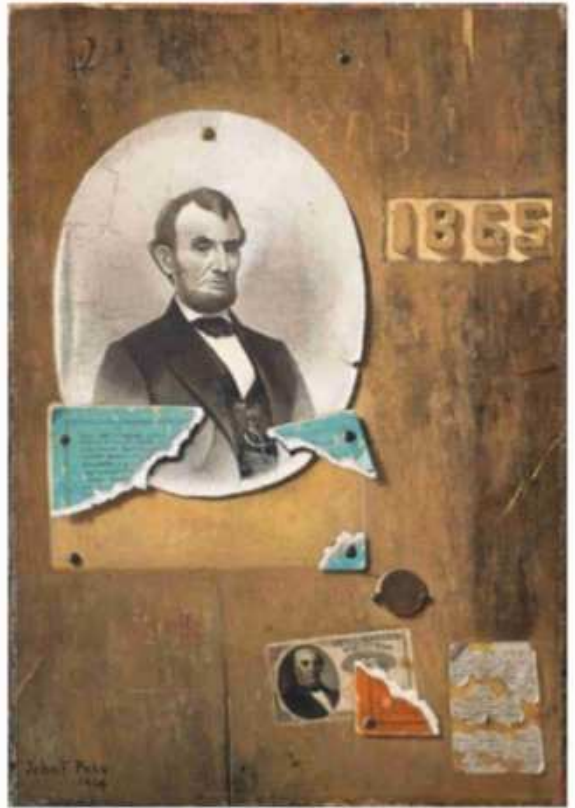
Martin Johnson Heade (1819-1904), *The White Rose*, ca. 1874-80. Oil on artist's board. 11 $\frac{7}{8}$ x 9 $\frac{7}{8}$ in. Promised gift of Barbara Palmer.



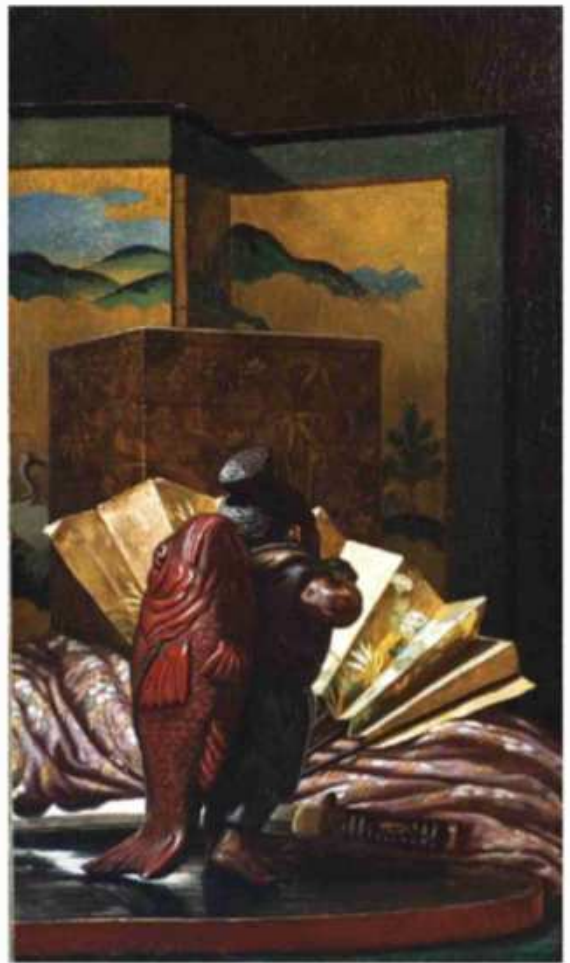
Severin Roesen (1816-after 1872), *Flower Still Life with Nest of Eggs*, ca. 1855-57. Oil on canvas, 30 x 24 $\frac{1}{8}$ in. Promised gift of Barbara Palmer.



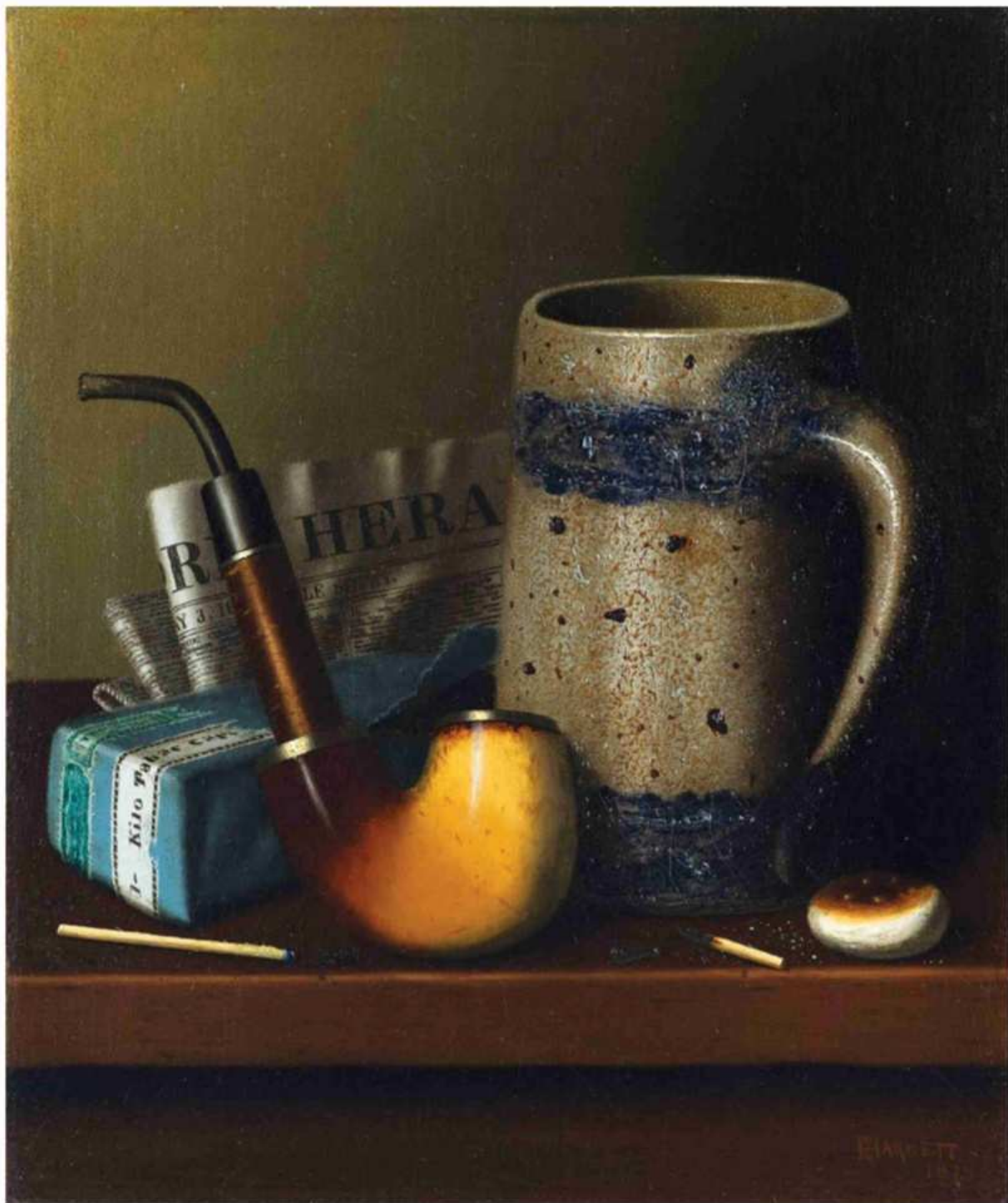
Charles Caryl Coleman (1840-1928), *Still Life with Peach Blossoms*, 1877. Oil on canvas, 71½ x 25¼ in. Art Bridges Collection.



John Frederick Peto (1854-1907), *Lincoln and the 25¢ Note*, 1904. Oil on canvas, 20⅞ x 14⅞ in. Collection of Alvin Snowiss.



Elihu Vedder (1836-1923), *Japanese Still Life*, 1892. Oil on canvas, 28 x 16 in. Collection of Alvin Snowiss.



William Michael Harnett (1848-1892), *Still Life with Mug, Pipe, Tobacco, and New York Herald*, 1878. Oil on canvas, 12¼ x 10¼ in. Collection of Alvin Snowiss.

Europe together in the latter part of the 19th century.

Art Bridges, a non-profit founded in 2017 by Alice Walton, provides support for the exhibition. With that

support, the museum will use touch-screen technology to supplement the exhibition for the first time, providing unique engagement for visitors to the gallery. Thomas says, “For the occasion,

we’ve incorporated the expertise of specialists in horticulture, botany and entomology from across the university.”

Object Lessons hangs through December 16. ■

Early Works

A new Georgia O'Keeffe exhibition examines an early, under-studied period of the artist's magnificent career

Through January 27

Fralin Museum of Art

155 Rugby Road

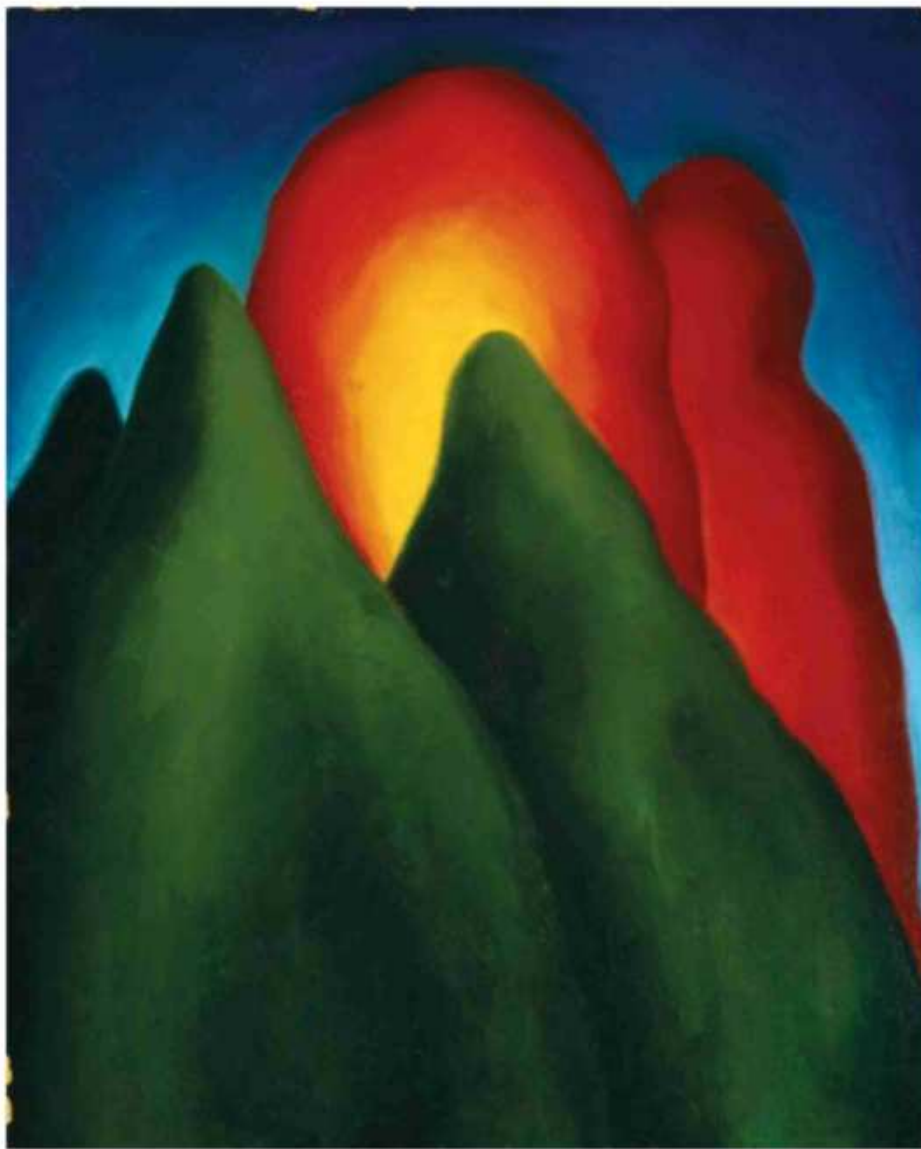
Charlottesville, VA 22904

t: (434) 924-3592

uvafralinartmuseum.virginia.edu

In 1912, at the age of 25, Georgia O'Keeffe attended a summer program at the University of Virginia. She enjoyed the classes, and returned four additional summers as an instructor. That period of her early career will take center stage in a new exhibition at the Fralin Museum of Art at the University of Virginia. *Unexpected O'Keeffe: The Virginia Watercolors and Later Paintings*, which opens October 19 at the museum in Charlottesville, Virginia, will explore an early period of O'Keeffe's career.

"O'Keeffe came to UVA at a critical moment in her life. She had more or less given up on becoming an artist," says Matthew McLendon, J. Sanford Miller Family Director at the Fralin Museum of Art. "At UVA she studied with Alon Bement who introduced her to the revolutionary pedagogical theories of Arthur Wesley Dow. In his important treatise, *Composition*, Dow outlines a method that stresses line, lightness, darkness and color in teaching a sense of design rather than description. It was about personal experience rather than imitation, and you see this throughout her later career in her careful selection of form and how in the ways she divides and creates space in her paintings. It all comes back to her time at UVA, and then later when she went to New York to study



Georgia O'Keeffe (1887-1986), *Anything*, 1916. Oil on Board, 20 x 15¾ in. Georgia O'Keeffe Museum. Gift of the Georgia O'Keeffe Foundation. © Georgia O'Keeffe Museum, 2006.5.29.

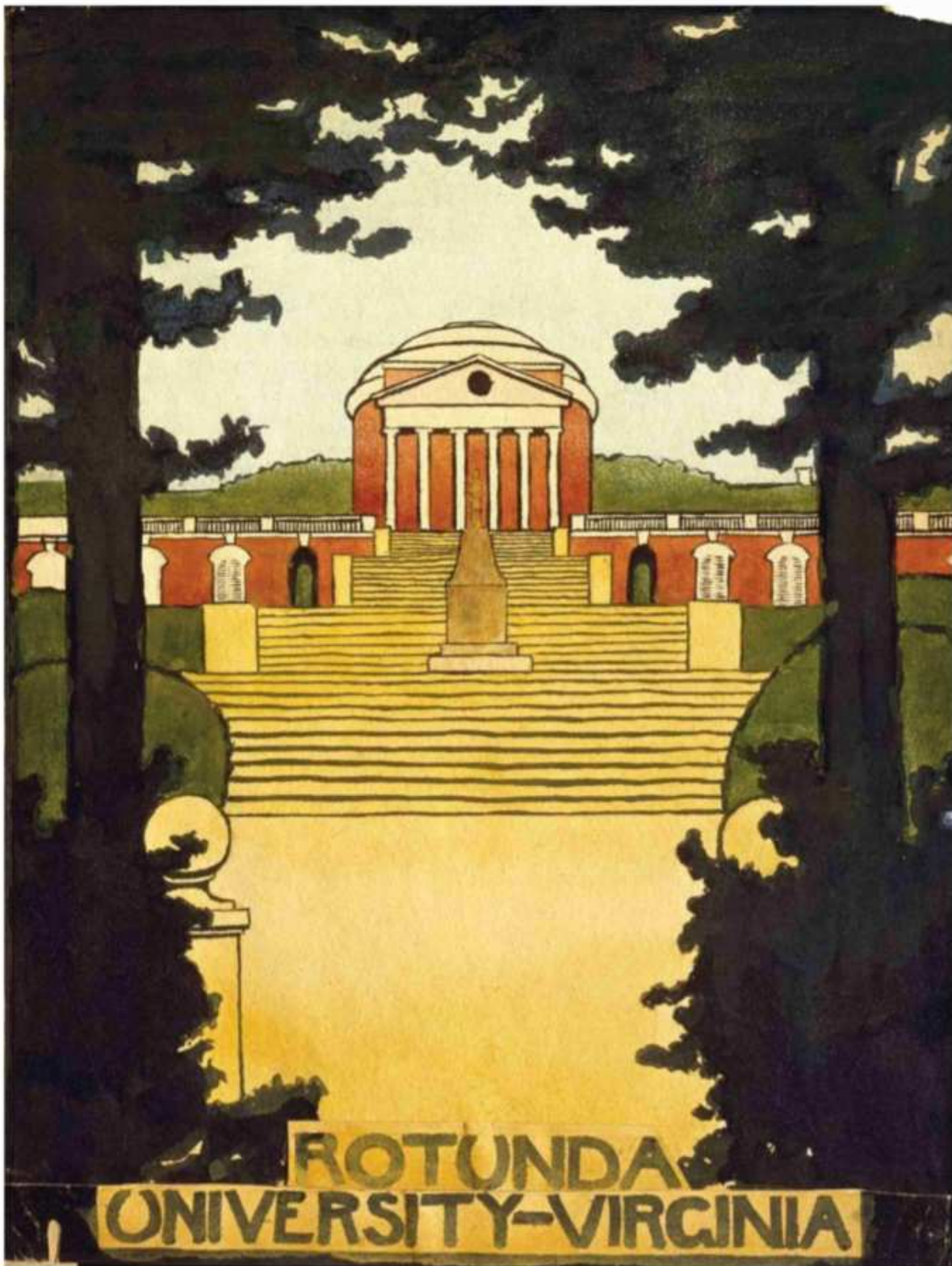
directly with Dow."

He continues: "This is one of the few understudied moments in O'Keeffe's storied life and career. I think it's important to stress that in a time when education for women was not widely supported, O'Keeffe continuously sought out higher

education opportunities and was one of the first university-trained female artists of her time," he says. "It's important, too, to see that great artists don't emerge fully-formed. In these early works we really get a sense of O'Keeffe experimenting and learning. We see the foundations for what will later become



Georgia O'Keeffe (1887-1986), *Untitled (West Lawn - University of Virginia)*, *Scrapbook of U of V*, 1911. Watercolor on paper, 8⁷/₈ x 6¹/₂ in. Georgia O'Keeffe Museum. Gift of the Georgia O'Keeffe Foundation. © Georgia O'Keeffe Museum, 2006.5.618.



Georgia O'Keeffe (1887-1986), *Untitled (Rotunda - University of Virginia)*, *Scrapbook of U of V*, 1912-1914. Watercolor on paper, 11⁷/₈ x 9 in. Georgia O'Keeffe Museum. Gift of the Georgia O'Keeffe Foundation. © Georgia O'Keeffe Museum, 2006.5.608.

recognizable to so many people. The exhibition will help fill out, or give nuance, to one of the great personas in art history.”

McLendon, who joined the museum in early 2017, was shocked to see the extent of O'Keeffe's relationship to

UVA when he started diving through the material, much of which comes from the Georgia O'Keeffe Museum in Santa Fe, New Mexico.

“After becoming director of the Fralin, toward the end of the first year, I realized we had a spot open in the

exhibition calendar so I approached both the O'Keeffe Museum about the possibility of loans while also talking with Elizabeth Hutton Turner, professor of art history here at UVA, about her interest and a potential collaboration,” McLendon says. While much of the

work comes from the museum that bears O’Keeffe’s name, McLendon adds, two later works—*Pattern of Leaves*, 1923, from The Phillips Collection, and *New York—Night (Madison Avenue)*, 1926, from the Museum of Fine Arts, St. Petersburg, Florida—will round out the exhibition and “demonstrate that the lessons O’Keeffe learned while a student, then instructor, at UVA in the summers of 1912 to 1916 would set her on the course to her mature style.”

The watercolor works, including paintings of the UVA campus, come from a notebook that O’Keeffe kept with her for her entire life. “The University is renowned, of course, for the architecture designed by its founder, Thomas Jefferson, and so the Rotunda and parts of Jefferson’s original Academical Village are featured,” McLendon says. “But, O’Keeffe was here at a time of new building, so one of the watercolors is of the then new Law building which was only a year old when she arrived. She’s looking at both the old and the new. The watercolors are her explorations of Dow’s exercises. She did return to watercolor throughout her life. There



Georgia O’Keeffe (1887-1986), *Inside the Tent While at U. of Virginia*, 1916. Oil on canvas, 18¼ x 23⅝ in. Georgia O’Keeffe Museum. Gift of the Georgia O’Keeffe Foundation. © Georgia O’Keeffe Museum, 2006.5.39.

are watercolors from her time in Texas and at Lake George. She returned to watercolor at the end of her life when she was mostly blind, making gestural watercolors.”

The works will also show O’Keeffe’s

dramatic shift to modernism, which can be seen in abstracted viewers campus and surrounding areas.

“I hope [viewers] come away with a fuller understanding of who O’Keeffe was. Certainly, most people are not aware of the important work she was doing in these years,” McLendon says. “There’s also a connection between Dow’s method of translating observation into personal experience and what we might more broadly term mindfulness today. The graduate students who have been working on the exhibition and have written the labels have really stressed aspects of this and encouraged visitors to pay attention a little more closely. I think that’s really added a dimension. Isn’t that what we hope with every exhibition, that you’ll leave seeing the world a little differently?”

Unexpected O’Keeffe: The Virginia Watercolors and Later Paintings continues at the Fralin Museum through January 27, 2019. ■



Georgia O’Keeffe (1887-1986), *Untitled (Ducks)*, *Scrapbook of U of V*, 1912-1916. Watercolor and graphite on paper, 4½ x 5 in. Georgia O’Keeffe Museum. Gift of the Georgia O’Keeffe Foundation. © Georgia O’Keeffe Museum, 2006.5.612.

Ways of Nature

Isamu Noguchi is celebrated at the Portland Museum of Art

Through January 6

Portland Museum of Art

7 Congress Square

Portland, Maine 04101

t: (207) 775-6148

www.portlandmuseum.org

Isamu Noguchi (1904–1988) was born in Los Angeles to a Japanese father who was a poet and an American mother who was a writer. In 1906 they moved to Japan where he spent his childhood and became “knowledgeable in the ways of nature.” He was sent to the U.S. in 1918 for schooling and in 1922 apprenticed for Gutzon Borglum who is best known for his Mount Rushmore National Memorial. Borglum told him he would never be a sculptor.

In 1927 he apprenticed to Constantin Brancusi in Paris and recalled, “Brancusi made me realize that what I had learned previously—the quick ways of doing things—was all wrong.... It is not the quick solutions. It is not something you learn and apply. After all, it is a search you have to enter into yourself.”

At another time, he said, “You can find out how to do something and then do it or do something and then find out what you did.” One of the great pleasures of visiting his home and studio in Takamatsu, Japan, is discovering stones he had worked on and walked away from, either intending to return or abandoning them after experimenting on them. He explained, “It is said that stone is the affection of old men. That may be so. It is the most challenging to work. A



Noguchi with *Slide Mantra* at the U.S. Pavilion at the 1986 Venice Biennale. © The Isamu Noguchi Foundation and Garden Museum, New York / ARS.

Opposite page:
Isamu Noguchi (1904–1988), *Slide Mantra* Maquette, ca. 1985. Botticino marble, 27¾ x 29½ x 27 in. The Isamu Noguchi Foundation and Garden Museum CR #605 M3. © Isamu Noguchi Foundation and Garden Museum, New York / ARS.

dialogue ensues—of chance, no chance, mistakes, no mistakes. No erasing or reproduction is possible, at least in the way I work, leaving nature’s mark. It is unique and final.” For the last 20 years of his 60 year career, he had both the studio on the island of Shikoku and his studio in Long Island City, Queens, now The Noguchi Museum.

On Shikoku he worked in stone, but his oeuvre comprises work in many media including paper as in the paper lamps still manufactured by

hand by craftspeople in Japan. He also designed gardens, and his friendship with Martha Graham occasioned his designing stage sets.

The breadth of Noguchi’s work will be celebrated in the exhibition, *Beyond the Pedestal: Isamu Noguchi and the Borders of Sculpture*, at the Portland Museum of Art, Portland, Maine. Organized by Andrew Eschelbacher, curator at the PMA, in conjunction with The Isamu Noguchi Foundation and Garden Museum, the exhibition





Isamu Noguchi (1904-1988), *Play Sculpture*, ca. 1975-76 (fabricated 2017). Steel, 44 x 103 x 103 in. CR #649.02 C2. Courtesy San Francisco Museum of Modern Art.

continues through January 6.

Eschelbacher notes, “This exhibition of approximately 40 sculptures and 10 works on paper examines the ways Noguchi reimagined the possibilities of sculpture over the course of his 60-year career, bringing together varied aspects of Noguchi’s expansive production—which included traditional sculpture, landscape architecture, memorials, stage sets, interior designs, furniture and more—and highlighting the artist’s belief that the sculptor’s role was ‘to

order and animate space.’”

In 1986, two years before his death, Noguchi was the American representative at the Venice Biennale. He titled his exhibition, *Isamu Noguchi: What is Sculpture?*

Eschelbacher has taken this theme and explores three aspects of the artist’s output: Play and Movement, Memorials and Social Justice and Domestic Landscapes.

The museum notes, “Noguchi’s interest in movement surfaced in

his art in various forms. With works such as *Play Sculpture*, individuals can understand their own space and relation to art by moving around the undulating, serpentine forms. In considering additional relationships of sculpture and movement, Noguchi collaborated with architects, inventors, and performers.” *Play Sculpture* will enter the PMA collection in 2019 in the recently opened David E. Shaw and Family Sculpture Park in the Joan B. Burns Garden.

The museum explains, “In the 1940s, Noguchi voluntarily entered the Poston War Relocation Center—a federal detention center for Japanese-American citizens during the Second World War—where he stayed for seven months. Though he had hoped to humanize the environment through art, his sculptures from this time reveal his pain and disillusionment as he confronted American xenophobia.”

Noguchi’s furniture and functional objects have become icons of modern design but, in their time, were earth shaking in their departure from norms. ■



Isamu Noguchi (1904-1988), *Worksheet for Sculpture*, 1945. Pencil on cut graph paper, 20½ x 20 in. The Isamu Noguchi Foundation and Garden Museum CR #7555. © Isamu Noguchi Foundation and Garden Museum, New York / ARS.

EVENTS & FAIRS

Coverage of all the major art fairs and events taking place across the country.



Eric Sloane (1905-1980), *Oncoming Storm*. Oil on Masonite, 24 x 36 in. On view at GRAHAM | SHAY 1857 during *Just Off Madison*, Nov. 14.

PREVIEWS

112 In Season

Thirteen of the top private art dealers in New York City open their doors on November 14 for the Just Off Madison art walk

In Season

Thirteen of the top private art dealers in New York City open their doors on November 14 for the Just Off Madison art walk

November 14, 5-8 p.m.

Just Off Madison

New York, NY

www.justoffmadisongalleries.com

As the New York City auction houses host their fall American art sales, some of the nation's top private dealers prepare for a unique event of their own. The *Just Off Madison* art walk invites the public into the galleries for three hours to view high-caliber art, purchase new pieces and interact with experts in the American art field. With each space located along Madison Avenue, it's easy to access the 13 locations that are open for this year's November event.

This fall's participants are Jonathan Boos, GRAHAM SHAY 1857, Taylor | Graham, David Tunick Inc., Debra Force Fine Art, Lois Wagner



Collectors gather during *Just Off Madison*. Photo by Francis Smith.

Fine Arts, Kraushaar Galleries, Avery Galleries, Betty Krulik Fine Art, Conner • Rosenkranz, James Reinish & Associates, Meredith Ward Fine Art and Menconi + Schoelkopf. Each will have an exhibition or selection of artwork on view that highlights

a variety of topics from across the American art categories.

Betty Krulik, art dealer and an organizer of *Just Off Madison*, says "A lot of the *Just Off Madison* dealers have new spaces to which we welcome our clients, curators and colleagues." This year in her gallery will be a Jean-Michel Basquiat drawing. She explains, "The work was given by Basquiat to a friend and has remained with her since 1984."

At the brand-new gallery GRAHAM SHAY 1857, which is dedicated to paintings and sculptures of the 19th, 20th and 21st centuries, there will be works by Eric Sloane, Harriet Whitney Frishmuth and Herbert H. Haseltine, among others. One of the standout items is an edition of Frishmuth's *Joy of Waters, Fountain*, with a light green and brown patina.

Debra Force Fine Art will feature a



Thirteen galleries will participate in the fall *Just Off Madison* art walk. Photo by Francis Smith.



George Benjamin Luks (1867-1933), *Autumn*, ca. 1930. Watercolor on paper, 13 $\frac{5}{8}$ x 20 in. Courtesy Debra Force Fine Art.



Sidney Gordin (1918-1996), *Construction*, 1953. Brass on separate wood base, 88 $\frac{1}{2}$ x 32 $\frac{3}{4}$ x 32 $\frac{1}{8}$ in. Courtesy Conner • Rosenkranz.

HOW TO FIND US

1. JONATHAN BOOS

18 E. 64th Street, 4th Floor
New York, NY 10065

2.

GRAHAM SHAY 1857

34 E. 67th Street, Floor 3
New York, NY 10065

3.

TAYLOR | GRAHAM

32 E. 67th Street
New York, NY 10065

4.

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New York, NY 10021

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New York, NY 10021

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New York, NY 10021

10.

JAMES REINISH

& ASSOCIATES

25 E. 73rd Street, 2nd Floor
New York, NY 10021

11.

MEREDITH WARD

FINE ART

44 E. 74th Street, Suite G
New York, NY 10021

12.

CONNER • ROSENKRANZ

19 E. 74th Street
New York, NY 10021

13.

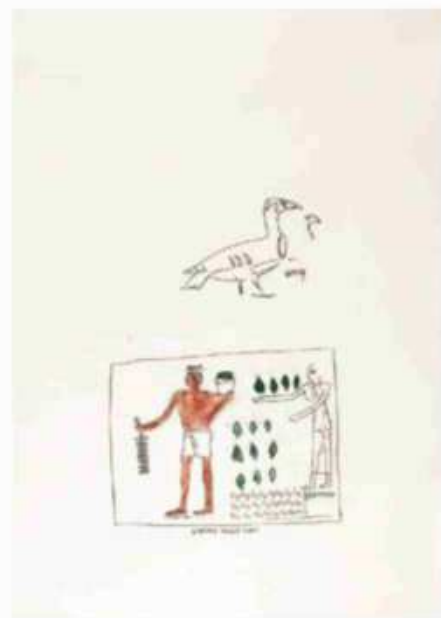
MENCONI + SCHOELKOPF

22 E. 80th Street
New York, NY 10075





William Kienbusch (1914-1980), *Mt. Katahdin, Winter*, 1953. Casein on paper, 27 x 40½ in. Courtesy Kraushaar Galleries.



Jean-Michel Basquiat (1960-1988), *Geese+*, 1984. Oilstick and charcoal on paper, 41½ x 29¾ in., signed and inscribed verso: 'To Kim / Jean Michel / 1984'. Courtesy Betty Krulik Fine Art.



Harriet W. Frishmuth (1880-1979), *Joy of Waters, Fountain*, 1917. Bronze with light green and brown patina, 61 x 18 x 14¾ in. Courtesy GRAHAM SHAY 1857.

number of paintings at their space, with highlights including Jasper Francis Cropsey's *Indian Summer on the Delaware River*, an oil on canvas from 1862, and a circa 1930 watercolor by George Benjamin Luks titled *Autumn*.

Conner • Rosencranz, which specializes in sculpture, will exhibit Cecil de Blaquiére Howard's polychormed wood *Guitarist*, 1915-17, and the brass on separate wood base piece *Construction*, 1953, by Sidney Gordin.

"With the exciting upcoming auctions, particularly the collection of Barney A. Ebsworth, and *The American Art Fair*, we believe the spotlight will shine more than ever on American art this season," says Richard Rossello, owner of Avery Galleries, which has locations in Bryn Mawr, Pennsylvania, and New York City. "We're also delighted to welcome our guests to our new space in the same building."

Katherine Degn of Kraushaar Galleries says, "We are pleased to participate again in the semiannual *Just Off Madison* walk. Our presentation this season will emphasize midcentury abstraction

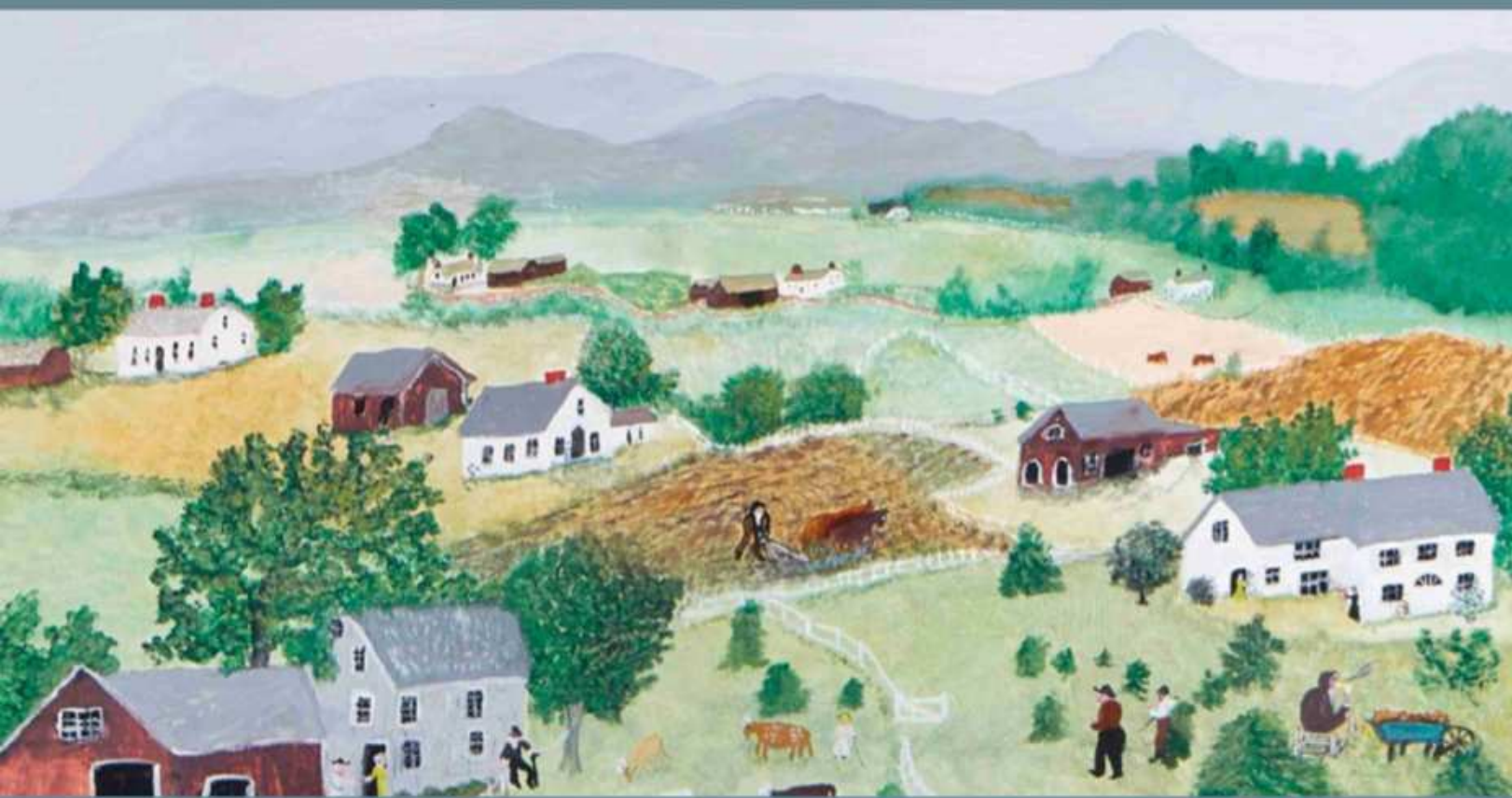
and include works by Dorothy Dehner, George L. K. Morris, Karl Schrag, John Storrs, John Heliker and William Kienbusch's ode to Marsden Hartley's Maine in *Mt. Katahdin, Winter*, 1953." In his work, Kienbusch turned to Maine's highest peak, which had been the subject of many of Hartley's pieces, as well as inspiration to artists such as Henry David Thoreau and Frederic Edwin Church.

During *Just off Madison* and *American Art Week*, Taylor|Graham will be running two tandem exhibitions. "*Post-War: A Painter's Brush Unleashed* will feature exuberant gesture and action paintings by artists such as Nicolas Carone, Robert Motherwell, Theodoros Stamos and John Grillo," says Abby Taylor, owner of the gallery. "And a tribute exhibition titled *The Appreciation of the Academic* will feature works by artists respected for their technical prowess, including Julius Stewart, Emil Carlsen, Frederick MacMonnies and Worthington Whittredge."

Just Off Madison will take place November 14 from 5 to 8 p.m. ■

AUCTIONS

Major works coming up for sale at the most important auction houses dealing in historic American art.



Anna Mary Robertson "Grandma" Moses (1860-1961), *Mountains (detail)*, 1959. Oil on Masonite., signed lower left: '© Moses'. Estimate: \$30/50,000 Available at Christie's November 14-20 American Art Online Sale.

PREVIEWS

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Christie's November 20 sale of American art features impressive works by O'Keeffe and Leyendecker

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A Perfect Complement

Christie's November 20 sale of American art features impressive works by O'Keeffe and Leyendecker

November 20

Christie's

20 Rockefeller Plaza
New York, NY 10020
t: (212) 636-2000
www.christies.com

On November 20, Christie's will host its fall American art sale. Preceding it, on November 13 and 14, is the auction of the collection of Barney Ebsworth, one of the pre-eminent collections of 20th century American art, to which the works in the later sale provide a perfect complement.

The sale's cover lot, coming from a private collection, is Georgia O'Keeffe's *The Red Maple at Lake George*, which has an estimate of \$7 million to \$10 million. It dates from 1926, during the time she spent at the Stieglitz family estate in Lake George, New York. Paige Kestenman, associate vice president of American art at Christies, describes, "She would wander and collect leaves. She became fascinated by one maple tree on the Stieglitz property. Even after they moved to another estate, she would go back every fall and paint that tree. In this work she focuses on color, and pushes the still life concept to the edge of abstraction to fantastic effect."

From the same collection as the O'Keeffe, to be offered in the impressionist and modern evening sale, is Mary Cassatt's *Children Playing with a Dog* (est. \$4/6 million). It's a complex work from the top of the artist's career, featuring a mother, two children, and a lovingly depicted family dog. "The background is also really beautiful, incorporating architectural



Marsden Hartley
(1877-1943),
Landscape with Single Cloud, 1923. Oil on canvas, 28½ x 41 in.
Estimate:
\$500/700,000



Childe Hassam
(1859-1935), *Sixth Avenue El—Nocturne (The El, New York)*, 1894. Oil on canvas, 18¼ x 14¼ in., signed and dated with artist's crescent device lower right: 'Childe Hassam. 1894'. **Estimate:**
\$500/700,000



Georgia O'Keeffe (1887-1986), *The Red Maple at Lake George*, 1926. Oil on canvas, 36 x 30 in., signed with initials in artist's star device on original backing: 'OK'.
Estimate: \$7/10 million



Mary Cassatt (1844-1926), *Children Playing with a Dog*, 1907. Oil on canvas, 39³/₈ x 28³/₄ in., signed lower center: 'Mary Cassatt'. **Estimate: \$4/6 million**



J. C. Leyendecker (1874-1951), *Little Cowboy Takes a Licking*, 1938. Oil on canvas, 31 x 24 in., signed with initials in monogram lower left: 'JCLeyendecker'. **Estimate: \$150/250,000**



Charles M. Russell (1864-1926), *Weapons of the Weak*, modeled in 1921, cast ca. 1922-28. Bronze with brown patina, 5¾ in., inscribed with artist's skull device: 'CM/Russell'; along the base: 'R.B.W.' **Estimate: \$40/60,000**



Andrew Wyeth (1917-2009), *Fishermen Coming Ashore*. Watercolor on paper, 18 x 21⅞ in., signed lower right: 'Andrew Wyeth'. **Estimate: \$60/80,000**



Theodore Earl Butler (1860-1936), *Fireworks, Vernon Bridge*, 1908. Oil on canvas, 21¼ x 25¾ in., signed lower left: 'T.E. Butler'. **Estimate: \$50/70,000**
Images courtesy Christie's Images Ltd. 2018

elements and a view into the yard," Kestenman notes.

An August 1938 J.C. Leyendecker *Saturday Evening Post* cover—titled *Little Cowboy Takes a Licking*—is estimated to sell for \$150,000 to \$250,000. Kestenman says, "It combines illustration with Western themes, and the expression of the boy and the level of detail make it a great example from the artist."

Other notable works in the sale include a cityscape from Childe Hassam, *Sixth Avenue El—Nocturne (The El, New York)*, estimated at \$500,000 to \$700,000; O'Keeffe's *Black Door with Snow* (est. \$1/1.5 million); a Charles M. Russell sculpture, *Weapons of the Weak* (est. \$40/60,000); and Marsden Hartley's *Landscape with a Single Cloud* (est. \$500/700,000).

Christie's American art online sale takes place leading up to the live auction, November 14 through 20, and includes work by iconic artists at more affordable price points. Featured works include Andrew Wyeth's *Fisherman Coming Ashore* (\$60/80,000); Milton Avery's *Country Haircut* (\$50/70,000); and Theodore Earl Butler's *Fireworks, Vernon Bridge* (est. \$50/70,000). ■

American Greats

Classic American paintings from a variety of categories will be available at Sotheby's November 16 New York sale

November 16, noon

Sotheby's

1334 York Avenue
New York, NY 10021
t: (212) 606-7000
www.sothebys.com

Gems from many categories—Hudson River School landscapes, regionalist masterpieces, illustration, art from the American West and others—will cross the auction block November 16 at Sotheby's American Art sale in New York City.

Two key lots in the fall sale are by artists whose works are rare to the

market: Emanuel Leutze and Grant Wood, two artists with very different backgrounds yet who both spoke to the American experience in their paintings.

The Leutze offering is his 1863 oil *Indians Attacking a Wagon Train*, a 68-inch-wide painting of pioneers in covered wagons preparing for an attack by an unseen Native American war party stirring dust on the horizon. Leutze, whose most famous work is the 1851 masterpiece *Washington Crossing the Delaware*, painted a series of small vignettes within the painting, which provides a rich narrative as the settlers scramble for what could be a bloody battle.

"Leutze was German born, but he focused on a number of American subjects. These works are exceptionally

rare to come to market—the last time one was available was 2007," says Kayla Carlsen, vice president of the American art department at Sotheby's. "Major examples by this artist are often in institutions, so to have one of this quality available is really exciting."

Indians Attacking a Wagon Train, which is estimated at \$2.5 million to \$3.5 million, was likely a commission and was in a private collection by the early 1900s. Carlsen expects interest from not just Western art collectors, who will likely be drawn to the pioneer imagery, but bidders who are interested in broader American art, as well as international bidders.

The Wood painting, the 1931 oil *Portrait of Nan*, will likely be familiar to fans of Wood. "Obviously excluding



Thomas Moran (1837-1926),
The Last Arrow,
1867. Oil on
canvas,
52 x 79 in.
Estimate:
\$1.2/1.8 million

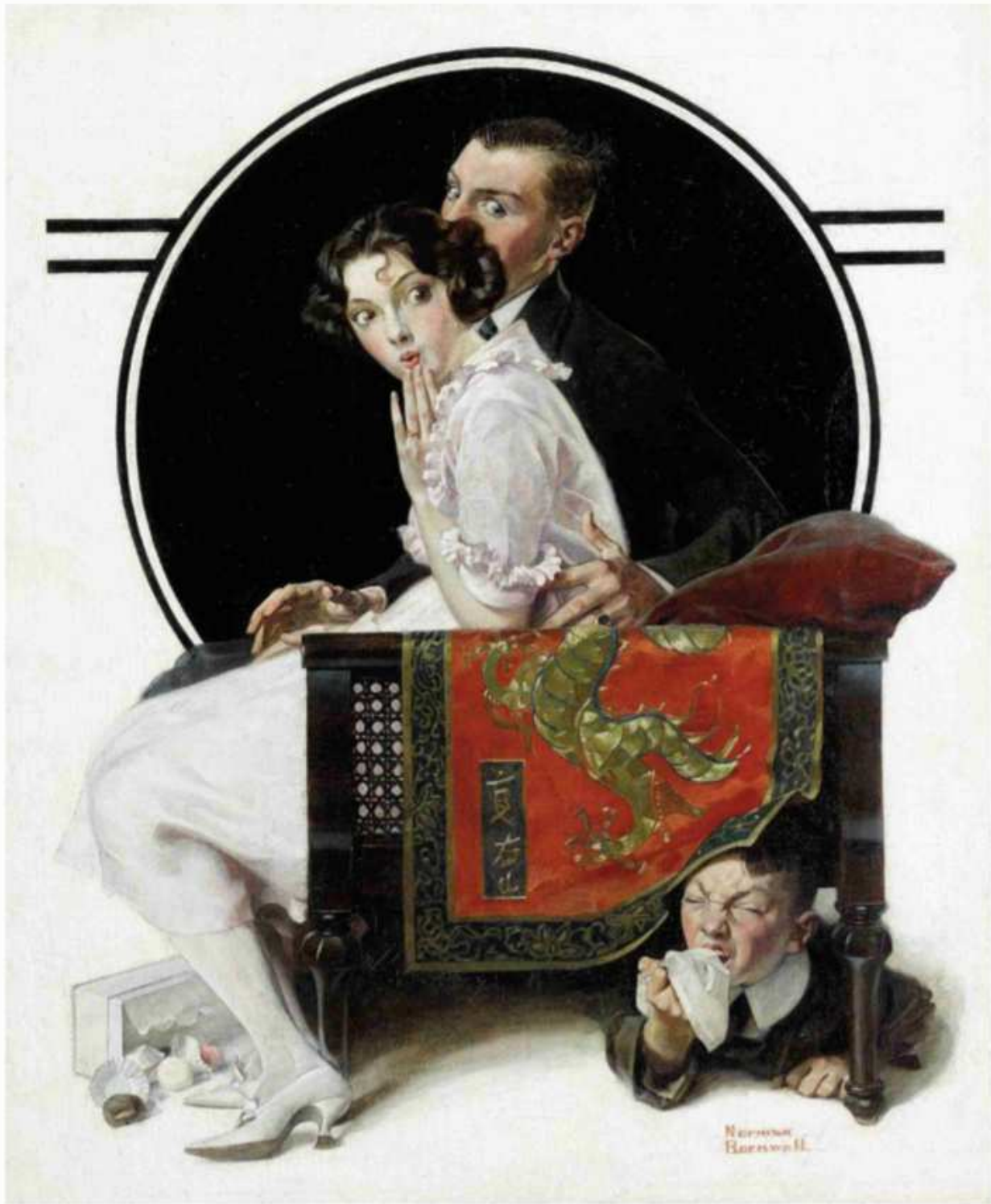


Emanuel Leutze (1816-1868), *Indians Attacking a Wagon Train*, 1863. Oil on canvas, 40 x 67½ in., signed lower right: 'E Leutze'; inscribed lower right: 'Dusdf p.p.c.'. **Estimate: \$2.5/3.5 million**



American Gothic, Wood's most famous work, this is easily one of his most iconic and well-known portraits," says Sotheby's American art specialist Elizabeth Pisano. "It's a portrait of his sister, who also posed for him for *American Gothic*, which he had just completed when he painted this portrait. It's been exhibited frequently, including most recently at the Wood retrospective at the Whitney this summer. It's also been extensively featured in literature related to Wood. It's an enigmatic portrait that has been written about and discussed frequently. So much writing has been done about the meaning of the portrait with Nan holding a baby chick and an egg, and there is no definitive answer. Another interesting aspect is that Wood and his sister designed the outfit she is wearing together, even cutting a potato in half and printing the pattern on the dress. Wood was very interested in decorative arts and clothing design, something that you can see in this great work."

Grant Wood (1891-1942), *Portrait of Nan*, 1931. Oil on Masonite, 35½ x 29½ in., titled and inscribed verso: "PORTRAIT OF NAN"/BY GRANT WOOD-CEDAR RAPIDS-IA.'. **Estimate: \$1.5/2.5 million**



Norman Rockwell (1894-1978), *Boy Hiding Under Couch Sneezing (The Sneezing Spy)*, 1921. Oil on canvas, 26½ x 22 in., signed lower right: 'Norman/Rockwell'. **Estimate: \$1/1.5 million**

The work is estimated at \$1.5 million to \$2.5 million. Wood paintings of this quality are rare to auction. Couple that with the Whitney exhibition, and *Portrait of Nan* could soar with bidders, Pisano says. "The market is really primed for a work of this caliber," she adds.

Other important works include two major Thomas Moran paintings, one each in oil and watercolor, the artist's

preferred mediums. The oil is Moran's 79-inch wide *The Last Arrow*, showing two Native American figures defending their land from two tiny figures that are almost hidden in the background foliage of the painting. "1867 was a great year for Moran's work, which is why collectors tend to prefer earlier works," Carlsen says, adding that the tribe represented in the painting may

never be known. "During this period he would have been painting studies from nature and then more accomplished large canvas paintings like this would have been done at the studio. So it's likely these people are an amalgam of tribes from around the United States. We will likely never know."

The watercolor is the 1872 work on paper *Big Springs in Yellowstone Park*,

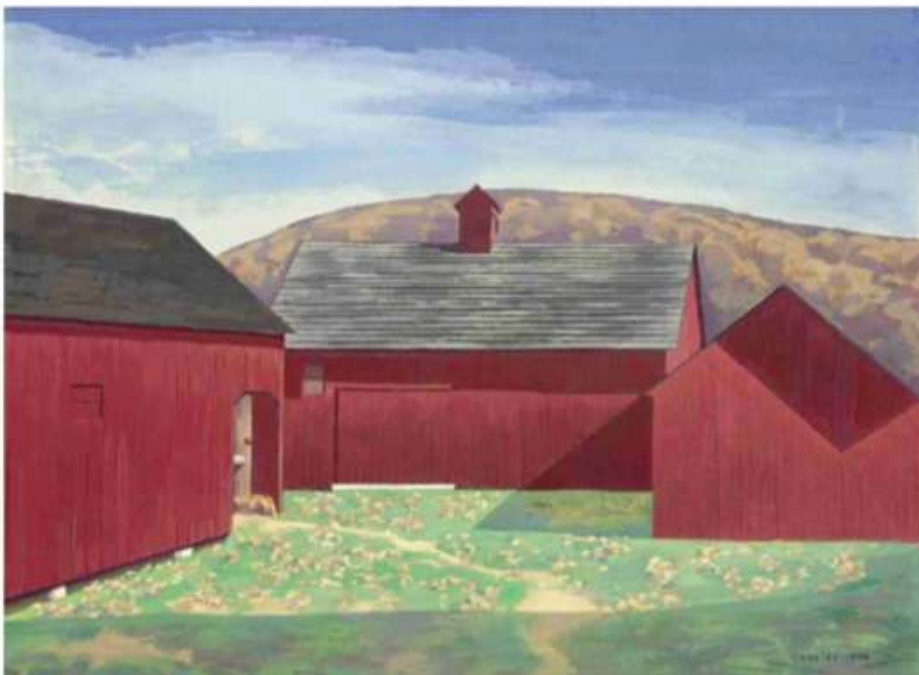


Thomas Moran (1837-1926), *Big Springs in Yellowstone Park*, 1872. Watercolor and gouache on paper, 9½ x 19½ in., signed and dated lower right: 'T. MORAN 1872'. **Estimate: \$1/1.5 million**

which also shows two figures in an expansive landscape scene. Moran's paintings from places that are today national parks, including Yellowstone and the Grand Canyon, are some of his most famous works. *Big Springs in Yellowstone Park* is estimated at \$1 million to \$1.5 million.

Another offering is Norman Rockwell's 1921 *Saturday Evening Post* illustration *Boy Hiding Under Couch Sneezing (The Sneezing Spy)*, estimated

at \$1 million to \$1.5 million. Although the work is an early Rockwell, it came five years after he started a nearly five-decade career with *The Saturday Evening Post*. While later Rockwell works sell for 11-figure prices, these early works are becoming more attractive to collectors for their more affordable prices. "You can also see his gift for narration, and his sense of humor," says Pisano. "Collectors are turning their attention to these really great early works."



The November sale will also include Charles Sheeler's 1946 tempera and pencil work *Prelude to Winter*, estimated at \$600,000 to \$800,000. The Sheeler, as well as the Wood painting and several other lots, come from the collection of Sen. William Benton, who is perhaps most famously remembered for introducing a resolution to expel Sen. Joseph McCarthy from the Senate. Benton, who also published *Encyclopaedia Britannica* for three decades, was a champion of the arts and acquired a stunning collection in the 1960s that is just now making its way to the market.

Also available to bidders is William R. Leigh's Western painting *A Low-down Trick*, estimated at \$700,000 to \$1 million. The Leigh features a cowboy being tossed from his bucking horse. Fans of the artist will immediately recognize the subject as one of the artist's favorites. "It's got action, which is what everyone wants from a Leigh," says Carlsen. "...[I]t has really great color, and it plays on the light and shadow of the horse. All the hallmarks of a Leigh painting are here." ■

Charles Sheeler (1883-1965), *Prelude to Winter*, 1946. Tempera and pencil on paperboard, 12 x 16½ in., signed and dated lower right: 'Sheeler 1946'; titled, signed and dated verso: 'Prelude to Winter'. **Estimate: \$600/800,000**

Iconic Scenes

New York City paintings, book covers and illustrations, as well as other prime subjects available in Bonhams' November 19 sale

November 19, 2 p.m.

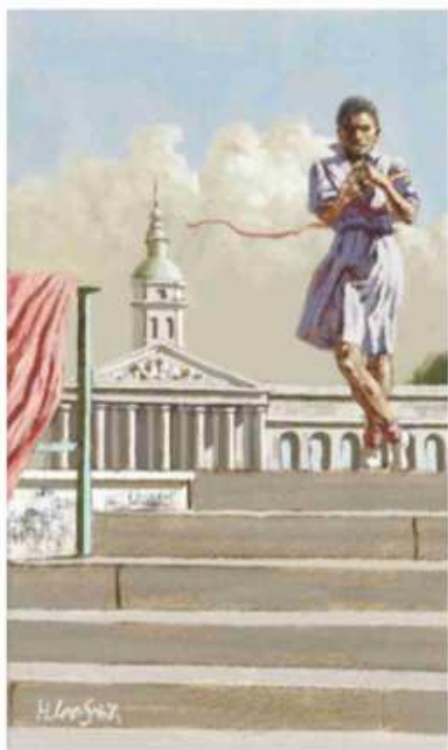
Bonhams

580 Madison Avenue
New York, NY 10022
t: (212) 644-9001
www.bonhams.com

Two of the most significant lots coming to market in Bonhams' November 19 *American Art* auction are from the same private collection in Chicago. They are both striking New York City scenes that are indicative of what their respective artists were creating at the time. The first is Theodore Earl Butler's 1918 painting

Flag Day (est. \$500/700,000), and the second is Guy Carleton Wiggins' *Wall Street in Winter*, which has an estimate of \$100,000 to \$150,000.

In discussing the former painting, Jennifer Jacobsen, the auction house's director of American art, says, "The timing of the piece is incredible here because we're celebrating the 100th



Hughie Lee-Smith (1915-1999), *Girl in Lavender*, 1988. Oil on linen, 20 x 12 in., signed lower left: 'H. Lee-Smith'.
Estimate: \$20/30,000



Theodore Earl Butler (1861-1936), *Flag Day*, 1918. Oil on canvas, 39½ x 31½ in., signed and dated lower left: 'T.E. Butler / Oct. 1918'; signed verso.
Estimate: \$500/700,000



Guy Carleton Wiggins (1883-1962), *Wall Street in Winter*. Oil on canvas, 25 x 30 in., signed lower right: 'Guy Wiggins'; signed and inscribed with title verso. Estimate: \$100/150,000

anniversary of Armistice of World War I and the 100th anniversary of the painting. It was done in October 1918 and is of one of the massive parades along Fifth Avenue, the Fourth Liberty Loan parade that was led by President Woodrow Wilson. We can pinpoint exactly where it was.”

Butler’s work primarily focuses on the flags of the allies interspersed with the red Liberty Loan banners and St. Patrick’s Cathedral is in the background. “In addition to the patriotic theme, we’re seeing a moment

in modern city life of that day,” says Jacobsen. “He depicts automobiles, which touches on the theme of man and machine, and the commentary of modernization of the time.”

The Wiggins is a large-scale example of one of his recognized New York City snow scenes. “We see Federal Hall and the monument to Washington at right, on the steps where he was sworn in as the first president, and Trinity Church, at center in the background,” Jacobsen describes. “As is seen in Wiggins’ best work, there are numerous

American flags. It has the quality of what collectors are looking for in the artist’s work.”

Painter Thomas Hill was most widely known for his paintings of Yosemite Valley and other areas in the West. In the Bonhams sale, a rare 1872 work, *Hudson River Valley from Catskill Mountain House* will cross the block. The piece, measuring 5 feet across, comes from the estate of John H. Garzoli, who was one of the foremost dealers of Hill’s work. It is expected to sell between \$100,000 and \$150,000.



Thomas Hill (1829-1908), *Hudson River Valley from Catskill Mountain House*, 1872. Oil on canvas, 36 x 60 in., signed and dated lower left: 'T. Hill 1872'. **Estimate: \$150/250,000**



N.C. Wyeth (1882-1945), *Legends of Charlemagne*, cover illustration, 1923-24. Oil on canvas, 24 x 25½ in., initialed lower right: 'W'. **Estimate: \$300/500,000**

“[Hill] was connected to the Hudson River School painters mainly through his work he did of the White Mountains in New Hampshire, so this subject is rare for the artist,” Jacobsen elaborates. “It was very popular among the Hudson River School painters; it’s a viewpoint from Catskill Mountain House known for its panoramic views. Notable artists Thomas Cole, Sanford Gifford and Jasper Francis Cropsey all traveled to Mountain House to paint these views.”

Another work with strong provenance is N.C. Wyeth’s illustration *Legends of Charlemagne* (est. \$300/500,000), which comes from the family of its original owner James Boyd, a writer and friend of the artist. The work was made as the front cover for the 1923 republication of Thomas Bulfinch’s tale. “This classic piece



Frank Earle Schoonover (1877-1972), *Connie and Sheepherder*, 1922. Oil on canvas, 32¼ x 38 in., signed lower right: 'F.E. Schoonover'; dated and numbered on stretcher: '(Oct)-[22] 1180'. **Estimate: \$20/30,000**

of literature fuses mythology and with the historical figure of Charlemagne, or Charles I, the legendary European ruler of the Middle Ages," says Jacobsen. "In the present work, we see a heroic struggle with a dragon. The fantastic vibrancy of color and dramatic composition are characteristic of Wyeth's best illustrations."

Connie and Sheepherder, a 1922 illustration by Frank Earle Schoonover, is another noteworthy lot. "It was used twice in terms of what illustrations are made for," Jacobsen shares. "It was used first as an illustration for a short story

published in the December 1922 issue of *The American Boy* magazine as well as in the 1923 publication of *Connie Morgan in Cattle Country*. The protagonist Connie Morgan was featured in a series of adventure stories by James B. Hendryx, where Connie's rugged travels took him throughout the frontiers of the American West and northwest."

Jacobsen continues, "It's interesting because Schoonover had firsthand experience adventuring. He went 1,200 miles through Canada and Alaska by dogsled, snowshoe and canoe." His adventures, she adds, may have aided in

multiple Connie Morgan illustrations. The piece has a presale estimate of \$20,000 to \$30,000.

Other highlights from the American art sale include a collection of African-American paintings from a Northern California collection, such as Hughie Lee-Smith's *Girl in Lavender* (est. \$20/30,000); an Isles of Shoals watercolor by Childe Hassam (est. \$60/80,000); Andrew Wyeth's watercolor *Stair Window* (est. \$50/70,000); and Richard E. Miller's *Summer Landscape with Farm Building* (est. \$50/70,000). ■

Fresh to Market

Heritage Auctions' November 8 sale features a number of paintings with provenance tracing to the artists and arriving at market for the first time

November 8

Heritage Auctions

Design District Showroom
1518 Slocum Street
Dallas, TX 75207
t: (214) 528-3500
www.ha.com

As a record setter in the illustration and Western art markets, Heritage Auctions' sales of American art are often robust in both categories. Its upcoming November 8 sale, featuring approximately 180 lots expected to sell in excess of \$3.5 million total, is no exception with there being examples from some of the most recognized names crossing the block.

In the illustration category, standouts include eight works by Norman Rockwell, a *Saturday Evening Post* cover by J.C. Leyendecker and two interior *Scribner's Magazine* illustrations by Jessie Wilcox Smith titled *Among the Poppies*, *The Child in a Garden* (est. \$60/80,000) and *Five O'clock Tea*, *The Child in a Garden* (est. \$60/80,000).

Among the Rockwells is a stunning advertisement for Elgin Watches titled *She Said It for a Lifetime* (*Man Receiving a Gift Watch*) that was painted in 1926. The work, which has a presale estimate of \$350,000 to \$500,000, comes from the collection of Bradley and Susan Schuchat, who have had the piece in their collection for decades. "Done in 1926, the work shows a mother with her son, almost holding her while staring at



Norman Rockwell (1894-1978), *Girl with Black Eye (The Shiner)*, *The Saturday Evening Post* cover study, 1953. Oil on photographic paper laid on panel, 10¾ x 9¾ in. Estimate: \$200/300,000



John Frederick Kensett (1816-1872), *England Landscape*, ca. 1844-45. Oil on canvas, 10 x 20 in. Estimate: \$40/60,000



Norman Rockwell (1894-1978), *She Said It for a Lifetime (Man Receiving a Gift Watch)*, Elgin Watches advertisement, 1926. Oil on canvas 20 x 27 in. Estimate: \$350/500,000

a pocket watch that she gifted to him,” says Aviva Lehmann, director of American art at Heritage. “I find it really striking, for Rockwell and in 1926, that they were trying to target an audience of women, which I thought was cutting edge for the 1920s.”

A study for Rockwell’s iconic *Saturday Evening Post* cover *Girl with Black Eye (The Shiner)* should also capture the attention of buyers. “It’s adorable and is a study for one of his best-known works,” says Lehmann of the piece that has an estimate of \$200,000 to \$300,000. “Even if people aren’t familiar with Rockwell they know this image. It’s a typical Rockwell, touching on childhood and its innocence.”

Heritage holds the auction record for Leyendecker at \$365,000 for one of his Thanksgiving-themed *Saturday Evening Post* covers, depicting a football player and a pilgrim. During the November 8 sale, the cover study for the November 10, 1910, *Saturday Evening Post*, aptly titled *Thanksgiving* and featuring a young boy excitedly carving into a turkey leg, will arrive at auction. “It’s been in one family from New York,” says Lehmann, “and it’s a cheeky work showing a boy digging into his turkey with pilgrim shoes on. It has a very attractive estimate of \$40,000 to \$60,000.”

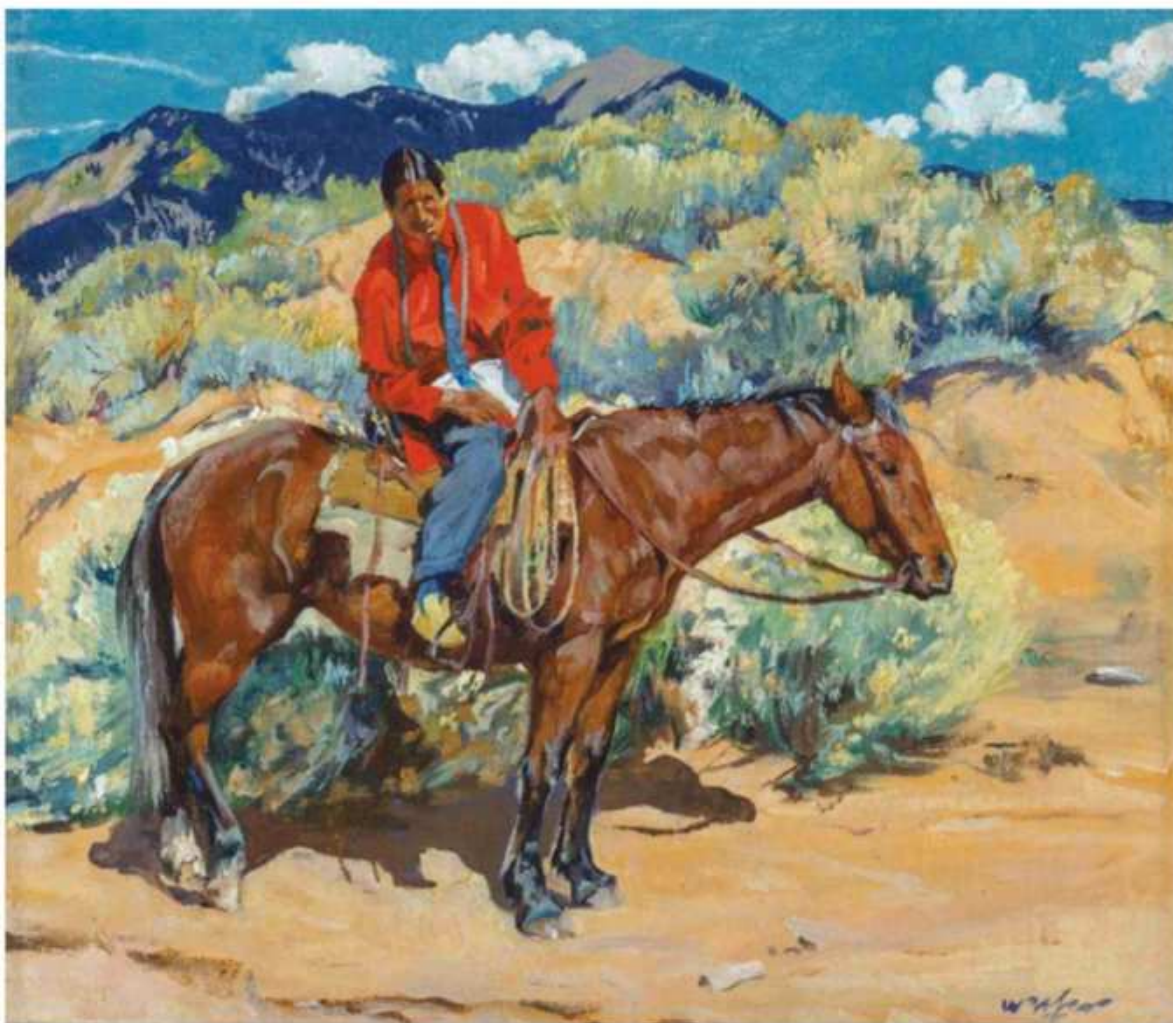
Western lots will include G. Harvey’s 1993 painting *When Cowboys Don’t Change* (est. \$400/600,000);

a standout piece by Frank Tenney Johnson titled *A Light in the Night* (est. \$80/120,000); and Taos Society of Artists works, such as Walter Ufer’s *At Ease* (est. \$60/80,000) and Joseph Henry Sharp’s painting *The Bow and Arrow Makers* (est. \$80/120,000). “A lot of the Western art is so fresh to the market to the point where the provenance is tracing back to the artist and they’ve stayed in the family,” elaborates Alissa Ford, director of Western art at Heritage.

The auction will also feature a fine sampling of Hudson River School pieces—a category that Heritage has seen growth in over the past few sales. “We’re noticing there’s a lot of renewed

Walter Ufer
(1876-1936), *At Ease*,
1926. Oil on canvas
laid on board,
10⁵/₈ x 12¹/₄ in.

Estimate:
\$60/80,000



Dale Nichols (1904-
1995), *White Sails in
the Sunset*, 1987.

Oil on canvas,
30 x 40 in., signed
and dated lower right:

'Dale Nichols 1987';
signed, dated and
titled verso:

"White Sails in
the Sunset" / by
Dale Nichols /

1987'. **Estimate:**
\$30/50,000





Everett Shinn (1876-1953), *Windy Day, New York*, 1898. Pastel on paper, 13⁵/₈ x 20 in., signed and dated lower right: 'E. Shinn / 98'. **Estimate: \$40/60,000**



J.C. Leyendecker (1874-1951), *Thanksgiving, The Saturday Evening Post* cover, November 12, 1910. Oil on canvas laid on panel, 24 x 17¹/₄ in., signed lower right: 'JCLeyendecker'. **Estimate: \$40/60,000**

William Trost Richards (1833-1905), *Seascape near Atlantic City*, 1871. Oil on canvas, 14 x 26 in., signed lower right: 'Wm T Richards 1871'. **Estimate: \$50/70,000**

interest in Hudson River School,” says Lehmann. “In our last auction [in May] we set a record for John S. Jameson, who was a very rare Hudson River painter. He died young, having served in the Civil War and dying in battle. It sold for \$250,000.”

Lehmann continues, “We saw competitive bidding in that arena from seasoned collectors and new collectors, with collectors in their 20s and 30s bidding on that work. That touched upon something for me about the renewed interest in the classics of American art... it’s exciting for me to see bidding from all over the country and age groups

interested in Hudson River School again.”

In this sale, a painting of the Atlantic Ocean by William Trost Richards titled *Seascape near Atlantic City*, 1871, will cross the block. “From the 1870s, it’s the prime period of this body of work,” Lehmann shares. “Coming from a private New York City collector, at the price point of \$50,000 to \$70,000, we’ll see interest from various demographics.”

Also in the category is John Frederick Kensett’s *England Landscape*, painted around 1844 to 1845, that Lehmann says comes from a private New York collection and almost looks like a Barbizon scene. “It’s an early

work, and what makes it attractive to me is that it’s beautifully painted,” she explains of the piece, which has an estimate of \$40,000 to \$60,000. “There’s good attention to the luminosity of clouds, classic details of the branches and it’s a large pastoral scene, but because the subject is England it has an attractive estimate.”

Other highlights include regional modernist works by Rockwell Kent; a grouping by Dale Nichols from a private collector in Alaska who commissioned the artist; and pieces by Everett Shinn, Ralston Crawford and more. ■

The New West

Traditional and modernist views of the Southwest available to bidders at the Santa Fe Art Auction

November 10, 1:30 p.m.

Santa Fe Art Auction

1011 Paseo de Peralta

Santa Fe, NM 87501

t: (505) 954-5858

www.santafeartauktion.com

History is mostly just time. And with time comes a deeper layering of narratives. In Santa Fe, New Mexico, a city that has roots that reach back 1,100 years, those layers include Pueblo Indians, Spanish conquerors, European traders, cowboys, mountain men, railroad tycoons, immigrant settlers and plenty of artists—and that's just scratching the surface.

All this history, in painted form, will make its way to the *Santa Fe Art Auction*

on November 10, when more than 200 lots featuring every facet of the American West, particularly New Mexico and its famous Southwestern destinations, will be available to bidders. This year's sale also marks a milestone as the auction celebrates its 25th annual sale.

"I'm always excited to see which treasures present themselves in the course of these sales," says auction co-director Gillian Blitch. "Here we are the deadline of the catalog, and we're still having things pour in at the 11th hour. There's been some softening of the market in recent years, but I'm really excited for the sale and the market this year. We have a good sale lined up."

Blitch says that the auction house, which has added a contingent of regular online shows, is seeing a high volume of materials come through.

"The interest has been great and collectors have been lively," she says.

"For many there's been a renewed interest in collecting. Some of it relates to the classic New Mexico imagery, others are related to the modernist work that regularly appears in the *Santa Fe Art Auction*. Some of it is the prices—this is a sale that is very accessible to mid-level collectors, who are key in the economy of Southwest art."

Works in the sale include Thomas Hart Benton's small oil on tin *Study for Desert Still Life* (est. \$100/150,000), Willard Nash's oil *Landscape with Reservoir* (est. \$35/45,000), and Henriette Wyeth's oil *C-Shell* (est. \$15/25,000). Another interesting work is Leon Gaspard's *Russian Musicians*, a pastel work on paper mounted on board. The painting, expected to sell for \$125,000 to \$175,000, is designed to look like a triptych, but is actually painted on one surface with small wooden dividers that are laid on top of



Leon Gaspard (1882-1964), *Russian Musicians*. Pastel on paper mounted on board, 21 x 46 in. **Estimate: \$125/175,000**



Thomas Hart Benton (1889-1975), *Study for Desert Still Life*. Oil on tin, 6½ x 7 in. **Estimate: \$100/150,000**



the board to give the illusion of three separate works.

One of the top lots in this year's sale is expected to be Joseph Henry Sharp's oil *Hunting Son and Eagle Star*, a work that shows two Native American figures in blankets sitting against a wall. The work is estimated at \$350,000 to \$500,000. The piece was last at

an auction under the title *Morning Conversation* in 2007, when it sold for \$756,000.

"With this piece the color and the size of those figures... it's really Sharp at his best. The whole painting is just magnificent to behold," says Blitch. "It's a strong and powerful piece, and from a very distinct private collection here in New Mexico."

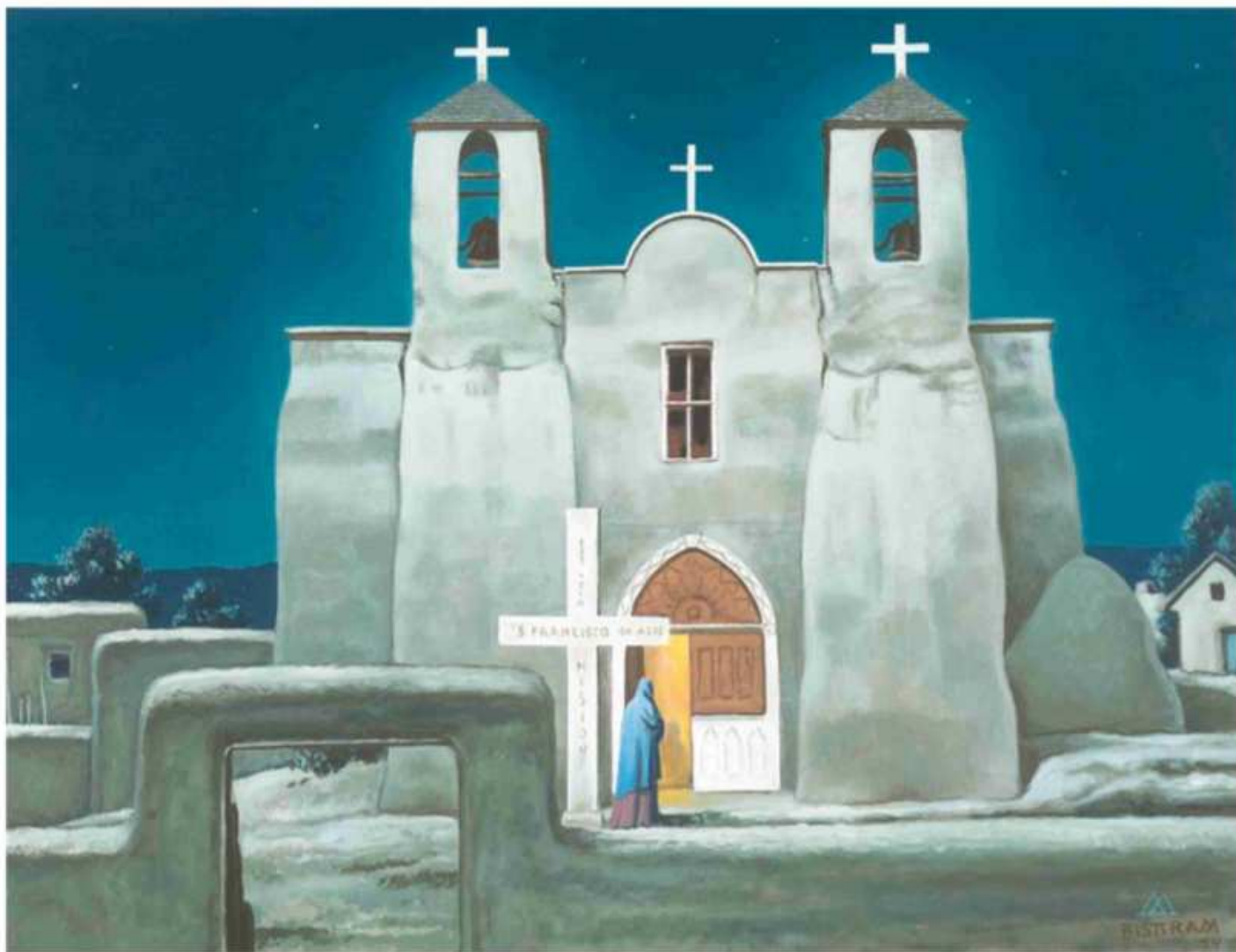
Joseph Henry Sharp (1859-1953), *Hunting Son and Eagle Star*. Oil on canvas, 22 x 27 in. **Estimate: \$350/500,000**



John Falter (1910-1982), *Eastern Dudes*, 1977. Oil on board, 14¾ x 18¾ in.
Estimate: \$20/40,000



Gerard Curtis Delano (1890-1972), *Canyon Trail*. Oil on board, 28 x 33 in.
Estimate: \$100/150,000



Emil Bisttram (1895-1976), *Rancho de Taos Church*, 1974. Oil on canvas, 28 x 36 in. **Estimate: \$30/50,000**



Natalie Curtis Burlin (1875-1921), *King's River Canyon, Sierra Nevada*, ca. 1917-1920. Oil on canvas, 36 x 60 in. Estimate: \$15/25,000

Other works from Taos include Sharp's fellow Taos Society of Artists member E. Martin Hennings, whose *Taos Indian Maiden* (est. \$80/120,000) will be offered, as well as Transcendental Painting Group member Emil Bisttram, whose 1974 work *Rancho de Taos Church* (est. \$30/50,000) will be available. The religious subject of his painting is one of the most famous churches in the Southwest, if not the entire country, and was and still today painted continuously by artists who are drawn to its modernist shapes and ramped walls.

"For the Hennings, compositionally it's marvelous. You can really see the mastery of the artist. It's so easy to say, 'isn't she an attractive maiden,' but when you really start to analyze the work you can see it was done by a master. It was very dirty when we received it, so we had it cleaned and we quickly realized some of those stripes in the blanket are almost pink. She has this very dignified expression," Blitch says of *Taos Indian Maiden*, which was given to the artist's sister and passed down through her family. "For the Bisttram, this was done in 1974, just a couple years before his

death, so it's a very late-career painting. You can see the sophistication and the confidence in this nocturne—it is the work of a very mature artist. His use of color and detail are not unusual for Bisttram at this stage in his career. He really explored so much in his lifetime. In addition to this one, we also have two marvelous watercolors from his very abstract period."

The sale will also be offering a Gerard Curtis Delano work, *Canyon Trail*, estimated at \$100,000 to \$150,000. The work was acquired by the current owner's father, who received the work directly from the artist. It's been in the family ever since. "With this burro, figure and canyon, it's as classic as Southwestern scenes get," Blitch says.

Other works include pieces by Eliseo Rodriguez, Carlos Vierra and a number of Native American artifacts, including a Zuni olla from around 1900.

One of the more curious pieces is Natalie Curtis Burlin's *King's River Canyon, Sierra Nevada*, a masterful landscape measuring 60 inches wide. The detail and color of the work would suggest Hudson River School,

but the name Burlin might not ring familiar to many collectors. Even if it does sound familiar, many would mix it up with Paul Burlin, Natalie's artist husband. Natalie was a prominent ethnomusicologist who is mostly known today for her recordings of Native American tribes and her study of African-American music.

"It's a remarkable piece at 5 feet wide. It has the skill and substance of an Albert Bierstadt, yet it's signed Burlin and we have it attributed to Natalie Curtis Burlin. Paul Burlin's work was more modern and impressionistic, so we don't think he painted it," Blitch says. "How did she find the time, let alone the skill, to paint this? It's no mere plein air sketch—it's a fully realized work. It's something of a conundrum for us."

Other works include John Falter's *Eastern Dudes*, showing several men fixing an early automobile in a desert scene, expected to sell for \$20,000 to \$40,000; and Allan Houser's stone work *Pueblo Woman*, estimated at \$25,000 to \$40,000. ■

An American Place

Christie's auctions off the unrivaled collection of Barney A. Ebsworth

November 13-14

Christie's

20 Rockefeller Plaza
New York, NY 10020
t: (212) 636-2000
www.christies.com

On November 13 and 14, one of the most important private collections of 20th-century American art will go on sale in *An American Place: The Barney A. Ebsworth Collection*. Ebsworth, who died in April 2018, was the founder of Clipper Cruise Line and was an angel investor in Build-

A-Bear Workshop. His interest in art was ignited while he was stationed in France in 1956. He wrote in his autobiography, "I was not an art connoisseur. I visited [the Louvre] because it was such an integral part of Paris, and what I found there changed me."

Leading the sale is Edward Hopper's *Chop Suey*, with an estimate in the region of \$70 million. The 1929 painting depicts two people at an eatery, a representation of the cultural fusion happening in the city at the time. With its modern usage of light and color, *Chop Suey* is considered the most important work by the artist left in private hands, and along with other selections from the collection, it will tour to Paris, New York, Hong Kong, London, San Francisco and Los Angeles before the November auction. Christie's chairman



William Glackens (1870-1938), *Café Lafayette*, 1914. Oil on canvas, 31¾ x 26 in., signed lower right: 'Wm. Glackens'; inscribed verso: 'Kay Laurell'; titled on stretcher bar. **Estimate: \$250/350,000**



Jackson Pollock (1912-1956), *Composition with Red Strokes*, 1950. Oil, enamel and aluminum paint on canvas, 36⅝ x 25⅝ in., signed and dated lower left: '50 Jackson Pollock'; signed and dated verso: 'Jackson Pollock 1950'. **Estimate in the region of \$50 million**



Edward Hopper (1882-1967), *Chop Suey*, 1929. Oil on canvas, 32 x 38 in., signed lower right: 'Edward Hopper'. **Estimate in the region of \$70 million** Images courtesy Christie's ImagesLtd. 2018



Marc Porter comments, "Christie's is honored to have been entrusted with this great collection, which brings Hopper's great masterpiece back to Paris five years after his retrospective at the Grand Palais."

Executed at the height of Willem de Kooning's career, *Woman as Landscape* is expected to sell in the region of \$60 million. A large scale canvas at over 5½ feet tall, the work encompasses de Kooning's bravado.

A Jackson Pollock, *Composition with Red Strokes*, holds an estimate in the region of \$50 million. The work

was completed in 1950, a prolific period for the artist, and Christie's notes, "It was these startling, original and accomplished paintings that, in Willem de Kooning's phrase, finally 'broke the ice' for American painting, completely revolutionizing it and in the process reshaping the entire history of 20th-century art."

Major works by William Glackens, Elie Nadelman, Franz Kline, Stuart Davis, Charles Sheeler, Georgia O'Keeffe and Patrick Henry Bruce will also cross the block as part of the collection. ■

Willem de Kooning (1904-1997), *Woman as Landscape*, 1955. Oil and charcoal on linen, 65½ x 49½ in., signed lower left: 'de Kooning'. **Estimate in the region of \$60 million**

Classic Imagery

Important examples by leading American artists, including Pennsylvania Impressionists, cross the block during Freeman's December 9 sale

December 9, 2 p.m.

Freeman's

1808 Chestnut Street

Philadelphia, PA 19103

t: (215) 563-9275

www.freemansauction.com

With solid response from consignors, Freeman's December 9 *American Art & Pennsylvania Impressionists* sale is

looking to be one of its best in some time, says Alasdair Nichol, chairman and director of fine art at the auction house. Crossing the block will be pieces by some of the biggest names in both segments, with everything from Martin Lewis prints, to etchings from the 1920s and '30s, to winter scenes by Edward Willis Redfield, Fern Isabel Coppedge and Guy Carleton Wiggins all in time for the season.

The top lot of the auction is an illustration by N.C. Wyeth that was done in 1914 for a short story in

Collier's Magazine. The work, titled *Back and Forth Across it Went, Twisting, Straining, Holding Our Strength, Each Striving to Break the Grip of the Other's Fingers on His Wrist. I Felt Breath upon My Face, Saw His Cold Eyes Like Blue Fire Burning Me*, is a fight scene between two men as several women serve as onlookers.

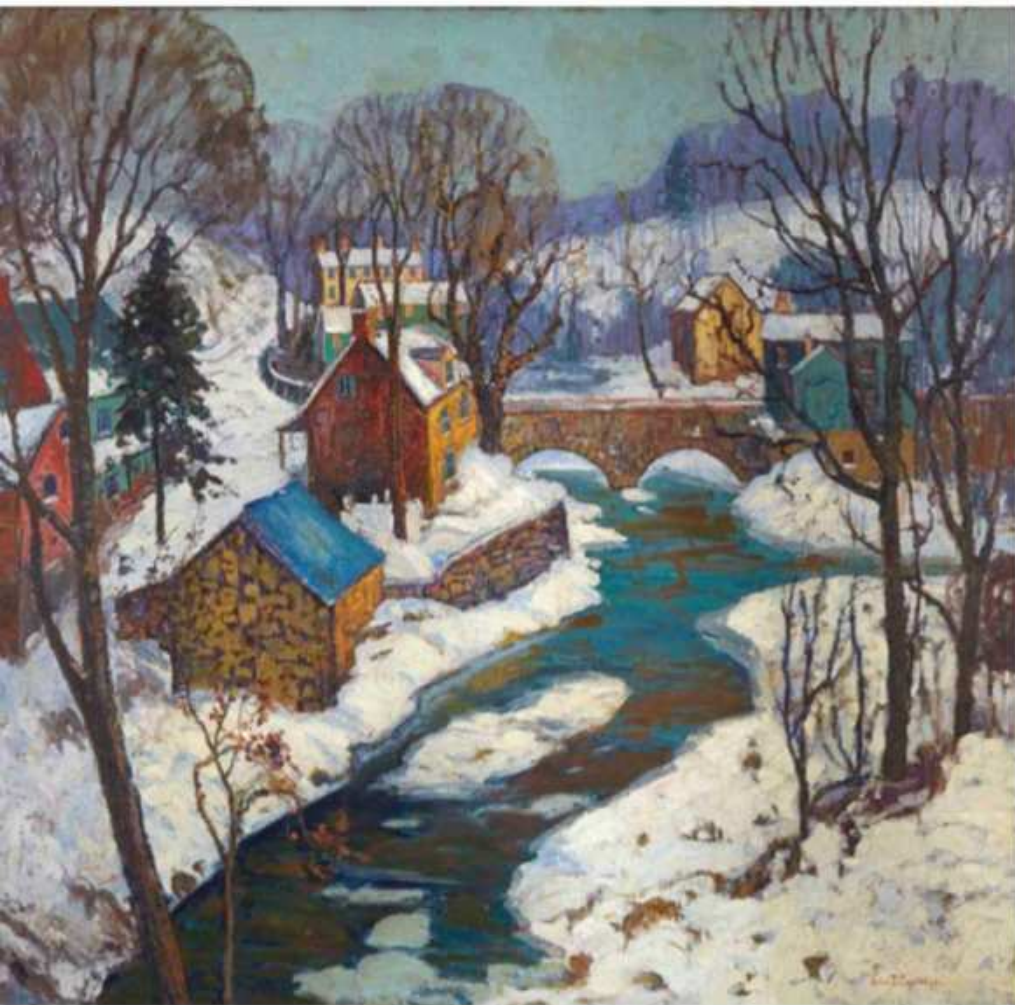
"It's what you look for in a Wyeth, because you don't get more dramatic than two guys duking it out," says Nichol of the piece, which is expected fetch between \$400,000 and \$600,000. He adds, "It's straight out of a private collection, and it has not been seen on the market before."

Also in the sale will be several nice groupings of works. "There are five typical New York snowscapes by Guy Carleton Wiggins from a collection in Los Angeles," Nichol shares. Adding there is an early Wiggins from a separate collector that will also be in the sale. All six works, including *At the Library New York* (est. \$80/120,000) from the collection of five, will be exhibited in New York during Freeman's October 23 and 24 jewelry sale at the Yale Club.

"We have a group of 19th-century works from the collection of Richard Scaife, who was prominent in the newspaper media world and also a political figure," Nichol explains, and notes, "He tended toward 19th-century paintings, so artists like Bierstadt, Cropsey, George Inness, Ernest Lawson."

From the estate is a small-scale

Fern Isabel Coppedge (1883-1951),
Creek Snow Bridge (Carversville). Oil on canvas,
38⁷/₈ x 40¹/₈ in., signed bottom right: 'Fern I.
Coppedge'. **Estimate: \$100/150,000**





N.C. Wyeth (1882-1945),
Back and Forth Across it Went, Twisting, Straining, Holding Our Strength, Each Striving to Break the Grip of the Other's Fingers on His Wrist. I Felt Breath upon My Face, Saw His Cold Eyes Like Blue Fire Burning Me, 1914.
 Oil on canvas, 30 $\frac{1}{8}$ x 40 in., signed upper left: 'N.C. Wyeth'.
Estimate: \$400/600,000



Jasper Francis Cropsey (1823-1900), *Waverly Newton, Long Island.* Oil on board, 11 $\frac{7}{8}$ x 18 $\frac{7}{8}$ in., signed and dated bottom center: 'J.F. Cropsey/1852'.
Estimate: \$50/80,000



Albert Bierstadt (1830-1902),
Autumn Landscape. Oil on
 paper laid down to Masonite,
 14 x 18⁷/₈ in., signed with conjoined
 letters bottom left: 'ABierstadt'.
Estimate: \$40/60,000



**Edward Willis Redfield (1869-
 1965),** *Road to New Hope*. Oil on
 canvas, 26¹/₈ x 32¹/₈ in., signed
 bottom right: 'E.W. Redfield'.
Estimate: \$100/150,000



Guy Carleton Wiggins (1883-1962),
At the Library New York. Oil on canvas,
 30¼ x 25¼ in., signed
 bottom right: 'Guy
 Carleton Wiggins
 NA'; titled and signed
 verso. **Estimate:**
\$80/120,000

work by Jasper Francis Cropsey titled *Waverly Newton, Long Island* that has quite an extensive provenance. The 1852 painting, estimated at \$50,000 to \$80,000, “depicts a family homestead in Flushing Bay, Long Island,” Nichol says. *Autumn Landscape*, by Albert Bierstadt, which had been at auction previously in 1975, is another gem, with an estimate of \$40,000 to \$60,000.

In Pennsylvania Impressionism,

there will seven pieces by Coppedge hitting the block. Of note is the winter painting *Creek Snow Bridge (Carversville)*, which depicts the creek filled with ice and snow. The painting measures at around 38 by 40 inches—a scale not seen often for works by the artist—and is expected to sell for \$100,000 to \$150,000.

Also in the category is a classic Redfield winter painting, *Road to*

New Hope (est. \$100/150,000). “It’s what people want from the artist, with the sleigh in the middle of the composition,” Nichol says. “Again, it came from a private collection, as did all of the Coppedges.”

Other notable pieces in the sale will be a group of works by Hobson Pittman; three watercolors by Milton Avery; two pieces by William Glackens; and an Oscar Bluemner. ■

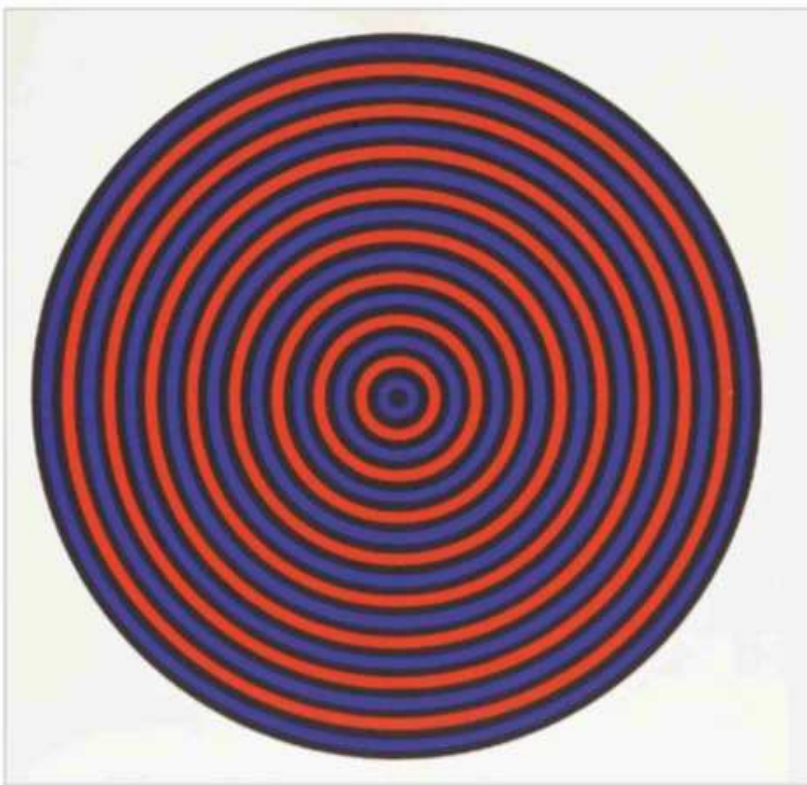
DALLAS, TX **DALLAS AUCTION** **GALLERY**

NOVEMBER 14
Fine Art Auction

On November 14 Dallas Auction Gallery will host its *Fine Art Auction*, with pieces spanning from contemporary to historic. There will be Western lots, such as Clark Hulings' *Wind Rush Plantation*, from 1972, and more modern pieces. Stephen Edlich, who worked in post-cubist and constructivist traditions, is represented by the work *Overture, Through an Open*

Window (est. \$5/7,000), while Washington Color School painter Paul Reed's #25F, from 1964, will cross the block with an estimate of \$4,000 to \$6,000.

There also will be a piece available by Japanese artist Tadasky from 1965 titled *C-113*. When Tadasky moved to the United States in 1961, he wanted to create perfect circles in his artwork, so he developed a calibrated turntable. Tadasky would rotate the table with one hand and paint with a fine Japanese calligraphy brush,



Tadasky (b. 1935), C-113, 1965. Acrylic on canvas, 22 $\frac{1}{8}$ x 22 $\frac{1}{8}$ in. Courtesy Dallas Auction Gallery. **Estimate: \$10/15,000**



John Singer Sargent (1856-1925), Two Tarpon, 1917. Watercolor and pencil on paper, 21 x 15 $\frac{1}{4}$ in., signed and dated lower left: 'John S Sargent 1917'. Courtesy Brunk Auctions. **Estimate: \$100/200,000**

allowing him to make the shape with ease. *C-113* has a presale estimate of \$10,000 to \$15,000.

ASHEVILLE, NC **BRUNK AUCTIONS**

NOVEMBER 15-17
Premier Catalog Auction

A 1917 painting by John Singer Sargent will be the standout lot of Brunk Auctions' *Premier Catalog Auction*, held November 15 to 17. The work, titled *Two Tarpon*, is done with watercolor and pencil on paper, and depicts a day's catch off the Florida Keys. According to the auction house, "A similar pencil drawing, probably a preliminary study, is in the permanent collection of the Fitzwilliam Museum, Cambridge, England."

The watercolor is expected to sell between \$100,000 and \$200,000.

Sunset Marsh, Sinking Sun (est. \$100/150,000), by Martin Johnson Heade, is another notable lot in the sale. The piece, which appeared in the traveling exhibition *The Paintings of Martin Johnson Heade* in 1999 through 2000, comes from a collection that includes works by Jasper Francis Cropsey, David Johnson, Albert Bierstadt and other Hudson River School artists.

Daniel Garber's *From Cary's Hill* (est. \$100/150,000) arrives from the Robert D. and Fay H. Kilpatrick trust, while a circa 1893 *Nude* by Otto Henry Bacher will also appear in the auction.



Carroll Cloar (1913-1993), *The Big House in Bag Flat*. Acrylic on Masonite, 28 x 40 in., signed bottom left: 'Carroll Cloar'; titled, signed and dated verso: 'Nov. 1975'. Courtesy Freeman's. **Estimate: \$20/30,000**

PHILADELPHIA, PA FREEMAN'S

DECEMBER 10

A Bucks County Life: The Collection of Bonnie O'Boyle

At 10 a.m. on December 10, Freeman's will host the single-owner sale *A Bucks County Life: The Collection of Bonnie O'Boyle* featuring more than 200 lots from one of the auction house's late clients. Of those 200, there will be 130 paintings including both contemporary and historic

works. According to Alasdair Nichol, chairman and head of American art at Freeman's, O'Boyle was supportive of artists connected to Philadelphia and Bucks County and the items are available in a range of price points.

One of the most notable pieces in the sale is *May Day* by Rae Sloan Bredin that comes fresh from the recent exhibition on the artist at the Michener Art Museum



Rae Sloan Bredin (1880-1933), *May Day*. Oil on canvas, 14 x 14¼ in., signed bottom right: 'R.S. Bredin'. Courtesy Freeman's. **Estimate: \$10/15,000**

in Doylestown, Pennsylvania. Bredin, who lived in New Hope, was most recognized for his languid garden scenes such as the one depicted in this work. It has a presale estimate of \$10,000 to \$15,000.

Other significant pieces include Alan Magee's *Kleine Fuge* (est. \$15/25,000); Carroll Cloar's *The Big House in Bag Flat* (est. \$20/30,000); and the winter scene *Shultis Mill* (est. \$6/10,000) by Harry Leith-Ross. ■



Martin Johnson Heade (1819-1904), *Sunset Marsh, Sinking Sun*, 1868. Oil on canvas, 8 x 16 in., signed and dated lower left: 'Heade/1868'. Courtesy Brunk Auctions. **Estimate: \$100/150,000**

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PREVIEWS: NOVEMBER 9TH: 10AM-5PM & NOVEMBER 10TH: 9AM-1PM

COCKTAIL RECEPTION: FRIDAY, NOVEMBER 9TH: 5:00PM-8:00PM

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NOVEMBER 10, 2018 ANNUAL LIVE AUCTION

1:30PM MST | PETERS PROJECTS, SANTA FE



ZUNI, *Olla*, ca. 1900
Estimate: \$15,000-\$20,000



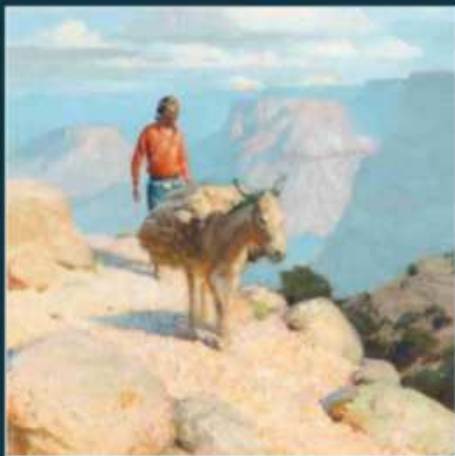
JOHN FALTER (1910-1982), *Eastern Dudes*, 1977
Estimate: \$20,000-\$40,000



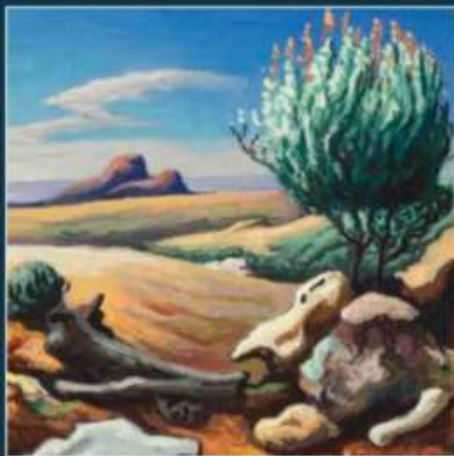
HENRIETTE WYETH (1907-1997), *C-Shell*
Estimate: \$3,000-\$5,000



LEON GASPARD (1882-1964), *Russian Musicians*
Estimate: \$125,000-\$175,000



GERARD CURTIS DELANO (1890-1972), *The Canyon Trail*
Estimate: \$100,000-\$150,000



THOMAS HART BENTON (1889-1975), *Study for Desert Still Life*
Estimate: \$100,000-\$150,000



EMIL BISTRAM (1895-1976), *Abstract Composition*
Estimate: \$3,000-\$5,000



RICHARD SCHMID (B. 1934), *White Azaleas*
Estimate: \$60,000-\$90,000

